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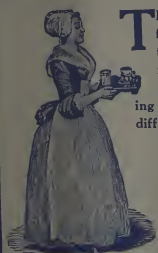
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Canadian Postage, 25 cents. Foreign Postage, 72 cents.
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ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia P. O. as Second-class Matter.
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CONTENTS

"THE ETUDE"—APRIL, 1910

Where Musical Education in America is Weak	223
Neglected Details	225
Personal Glimpses of Moszkowski	226
Franz E. Thomas	227
Some Familiar Teaching Pieces	227
To Student Composers	229
Memorization at Work	230
Letters from Our Readers	230
Gallery of Musical Celebrities	231
The Use of the Diatonic Scale	232
How Hans Keller Appreciates Music	234
Mistakes in Time and Rhythm	235
Neglected Highways of Piano Technique	237
Barbette V. Broder	237
What Early England Gave to Music	237
What Music Means in the Country House	237
An Attractive Advertising Booklet	238
Educational Hints on EYRUB Music	238
Success Hints by Great Artists	238
Thought and Action in Musical Europe	240
Naked Cartoons	240
Scale Proficiency	240
Teachers' Round Table	240
Voice Department	240
Organ Department	240
Yield Department	240
Department for Children	240
Publishers' Notes	240
Answers to Questions	240
World of Music	240
What Others Say	240
Editorial Progress	240
New Publications	240
Don't Vegetate	240
Music and Superstition	240
Some Pertinent Don'ts	240
Mirth and Music	240

MUSIO

Spinning Song	241
Love Song from "Faust"	241
Sketches from "Lullaby"	241
Full of Play	241
Arrival of the Brownies	241
Signum's Love Song	241
Dancing Song	241
Marche Militaire	241
Concertation March	241
Andante Religioso	241
Bonnie Jeanne	241
Hark! Hark! My Soul!	241
Marching in School	241

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cuts that have been formulated in them through scientific and artistic traditions. It would be worth while to insert in a book *How to teach and study Music and Piano-playing*.

William Mason

Mr. FRANK DAMROSCH, educator, conductor and pianist of the "New York Institute of Musical Art," who has been generous, writes:

"In my opinion, American musical education is one of the five instances which give it distinction. Teachers and pupils are often in too great a hurry to 'show' hence lack in study and lack of thoroughness. I consider the training of the ear the first step to the study of music in any form."

John Mason

Mr. F. R. KROEGER, the well-known pianist, teacher and composer of the Middle West, writes:

"The greatest fault to be found among American pianists is superficiality. The most difficult part of the teacher's work is to obtain thoroughness. Too many desire to secure results without the necessary hard work. They are too easily satisfied. Yet many what is worth doing at all is worth doing well should be over every student's piano!"

John Mason

Mr. H. T. FINCK, the celebrated critic of the New York Post, who has recently made an analysis of his subject in his new publication, "Success in Music and How it is Won," writes:

"Teachers would achieve more satisfactory results if they divided pupils into three classes, according to their desire to become pianists, teachers or composers. The last-named, teachers or composers, should have their lessons made less irksome by being taught, as soon as possible, to play simple melodies and harmonies, with pedal and expression."

Henry T. Finck

FRANK LAMBERT, the noted pianist, composer, teacher and actor, whose activities have brought him in contact with musical conditions in widely separate parts of this country, writes:

"In response to your query, 'Wherein is Musical Education Weak?' I beg to aver that its deplorable weakness lies in the manner in which it is handled. There is too much haste and hurry, and insane desire to get on beyond the student's capabilities, a tendency to skip up with all sorts of absurd false notes, and a widespread disposition to grab the fundamentals without sufficient preparatory work. *Don't be hasty, but true!*"

Frank Lambert

Dr. HENRY G. HANCOCK, a physician whose love for music led him to adopt it as a profession, and who has been an extensively patronized school of correspondence, has been afforded excellent opportunity to observe our educational faults, writes:

"American musical education is weak in the following particulars:

1. Too little intelligent love of music to

(2) Conception—education in technique, playing, or singing, is not education in music.

(3) Aim—professionalism or display; should have been culture and understanding of music as beauty.

We have tried to force expression before supplying any more or less ideas as basis.

Mr. ALFRED LAMBERT, pianist, composer and teacher who was also the founder, and for many years the head, of a very successful New York music school, writes:

"In answer to your question, the main reason why the average American student does not accomplish much is his desire to run before he can walk; in other words, to reach the goal before he has gone through even his preparatory studies. This desire to accomplish the impossible in the shortest space of time is one of the marked characteristics of this country. Success, as measured by money to be made, may seem to have solely in view. In business this may be all right, but not where the study of music or any other art is concerned."

Alfred Lambert

Mr. E. M. BOWMAN, pianist, organist, conductor, teacher and life-long associate of the eminent American musical educator Dr. William Mason, writes:

"Your own sub-heads cover the situation everywhere. In my opinion, however, while 'the biggest room in all the world' is room for improvement, musical activity in those portions of America fairly classed as musical is now superior to conditions abroad."

E. M. Bowman

Mr. J. H. ROGERS, one of the most able of all American composers, who has also won distinction as an organist and as a teacher, says:

"There is no lack, in America, of thorough musical instruction. Of course there are, in this country, as in every other, many incompetent teachers, but the average efficiency in America is, I believe, very high, as the many successful organists and singers who have received their whole musical training at home, abundantly prove."

James H. Rogers

THE FOLK-MUSIC OF AMERICA.

BY A. MILDRED SMITH.

Ever since music began as an art, skillful composers have availed themselves of the songs of the people as a foundation for many of their more elaborate works. It must be admitted that in this respect America is rather barren. The prosaic life of the New England colonists led to very little development in music, while the Southern colonies at first reflected the manners, and therefore the music, of the mother country, and therefore the music only derived from Indian or plantation life. Many races. Some of the Indian tribes, but of unusual, while others were fairly cultivated in the white harmony, being sung in unison by either male or female voices, seldom both together. An important part in the songs, which thus became dances, was danced to purely vocal words. Ghost-dances, snake-dances and many other semi-religious species exist. An extremely strong rhythm is often the chief characteristic of the Indian music.

Far more advanced is the folk-song that has grown up around Southern plantation life. Here stand, and sometimes simple harmony, in fact, all the elements that constitute the power of folk-music in

the Old World. The chief instrument of the plantation, the banjo, is also more advanced than any instrument which we find used by the Indians. It has been charged, however, against the negro music, the South that it is not American at all, but African. Although the melodies have been brought over by Africans, or Afro-Americans, the music is entirely a result of American surroundings. The African in his native land never brought forth anything akin to the songs of the plantation, the life of the cotton-field, the cabin and the field that gave birth to these expressive musical numbers, and as music is most frequently the child of some of the slave life speaks its melancholy in some of these songs. The ecstatic religious vein, far more common from African music, is also to be heard in many of the measures.

Some of the camp-meeting songs lack dignity, but their style, their strong rhythm, their ecstasy and their dramatic action carry us back to a remote past, being strongly akin to the song of Deborah or that of Miriam in the Scriptures. There is a very close analogy between the slave-music and its religious phases and the music of the Bible.

Truly the folk-song genius of America is Stephen Foster, who was born July 4, 1826. He has shown musical taste from childhood, and studied the works of such masters as Mozart and Schubert, but he seems never to have been brilliant in schoolroom. While acting as bookkeeper for his brother he was pursuing his work in music all day and painting as well. He attended many camp-meetings to study the style of singing, in which he had become deeply interested. As an example of Foster's most beautiful folk-songs we may mention "My Old Kentucky Home," "Swing above all," "The Old Folks at Home," which may be called the chief American folk-song.

HOW TSCHAIKOWSKI SPENT HIS DAYS.

In Edwin Evans' biography of Tschaiowski we are given an account of how the "melancholy Russian" spent his days. "The management of his household," we are told, "was left entirely to his valet, Sofronoff, the composer being as innocent as a child of such matters. His brother relates that if by any chance he could purchase anything for the house it was invariably of champagne or caviar. On the same authority we know his mode of living at the time was regularly strict. He rose between seven and eight, drank tea, mostly with anything to eat. He then read for some time, generally some of a philosophical character, a zart. If he was engaged on any serious study, such as that of the English language, which he commenced to learn in the last few years of his life, it was this time that was devoted to it. Then he would go for a short walk, and his intentions for the day were now put into his hands. If he had breakfasted in silence, and started for his walk alone, it meant that he would commence work on his return. If he began the day in a talkative mood, and walked with a friend, it meant that there would be no work done, beyond, perhaps, the writing of a few proofs. He dined at one o'clock, and returning about four or five minutes later, he went he worked again for tea. From five to seven he spent in social intercourse.

"It was at these walks that the real creative work of composition was done. He was all his life a great lover of nature, and at his happiest in the open air, so much so that he himself thought he could not find the real musical impression he sought for in program symphony. 'Man's work this way. The old days, being the last, were that was not thought out in complete solitude.'"

It is a bad habit to play Bach piano figures at a concert. The "Well-tempered Clavier" belongs to a well-tempered organ, and not to a concert-hall. It is an incubator of music, and not a piece of this sort, like the counterpoint master employed by gardeners for a small space, are best the general effect, and in the second, the merits of the plants will be the more readily appreciated. From a distance, and treated as points of view, they appear irrational.—Ehler.

Neglected Details in Pianoforte Study

From an interview secured expressly for THE ETUDE from the eminent virtuoso

FERRUCCIO BENVENUTO BUSONI



EDITOR'S NOTE.—There is something particularly interesting in the recent and pronounced successes of Ferruccio Benvenuto Busoni in America which should be of greatest encouragement to those who have striven to succeed and who have imagined that their liability to compel immediate success can only be classified as failure.

Busoni has always been recognized as an artist of great gifts and unperished artistic ability. It was, however, not until the present season, that American audiences have been forced to realize that in Busoni we now have one of the very greatest virtuosos of our time. His recent success has been the result of development and a realization of early deficiencies. Busoni has never stopped in his effort to improve.

He was born at Empoli, near Florence, in 1866. His father was a chemist and his mother (maiden name Weiss) was an excellent pianist. His first teachers were his father and his mother. He was so talented that he made his debut at the age of eight in Vienna. He then studied in the Austrian city of Graz under A. A. Mayer. In 1881 he toured Italy and was made a member of the Reale Accademia Filarmonica, at Bologna, in 1886 he went to make his debut. Two years later he became teacher of pianoforte at the Helsinki (Finland) Conservatory.

In 1890 he captured the famous Rubinstein prize for both pianoforte playing and composition. In the same year he became professor of pianoforte playing at the Moscow Imperial Conservatory. One year later he secured a similar position at the New England Conservatory at Boston. Three years later he returned to Europe and engaged in a very successful tour as a pianist.

Seven years ago he returned to America and made a most favorable impression upon music critics everywhere. He then accepted the position of director of the Meister Schule at Berlin at the Imperial Conservatory. From 1898 to the present tour commenced in January and the revelation of his virtuosity and the results of his artistic practice and well-directed effort have brought him triumphant success in all parts of the world.

Busoni is now known as a virtuoso, but his compositions have been numerous and so clearly indicative of his power, that many declare that his future fame will rest largely upon his compositions.

Busoni's works include over one hundred published opus numbers. His most pretentious work is his double concerto for piano and violin, "Mozart Concerto for piano and violin," which has been given abroad with very great success. His editions of the works of Bach give undisputed proof of his scholarship.

THE SIGNIFICANCE OF THE DETAIL.

"Some years ago I met a very famous artist whose celebrity rested upon the wonderful colored glass windows that he had produced. He was considered by most of his contemporaries the greatest of all makers of high-art windows. His fame had extended throughout the artistic circles of all Europe. A little remark he made to me illustrates the importance of detail better than anything of which I can think at present.

"He said, 'If a truly great work of art in the form of a stained glass window should be accidentally shattered to the bits, one should be able to estimate the greatness of the whole window by examining one of the fragments even though all the other pieces were missing.'"

"In fine piano playing all of the details are important. I do not mean to say that if one were in another room that one could invariably tell the ability of an artist by hearing him strike one note, but if the note is heard in relation to the other notes in a composition, its proportionate value should be so artistically estimated by the highly-trained performer, that it forms part of the artistic whole.

"For instance, it is very easy to conceive of compositions demanding a very smooth running performance in which no jarring or harsh note is indicated. Faulty articulation is a very important part of the player would ruin the entire interpretation. As examples of this one might cite the Bach 'Choral Vespers,' 'Sun Fren' etc., of which I have heard many fine performances. In such compositions, as the Chopin Prelude Opus 28, No. 3, with its running accompaniment in the left hand.

"It is often perfection in little things which distinguishes the performance of the great pianist

from that of the novice. The novice usually manages to get the so-called main points, but he does not work for the little niceties of interpretation which are almost invariably the defining characteristic of the real artist—that is, the performer who has formed the habit of stopping at nothing short of his highest ideal of perfection.

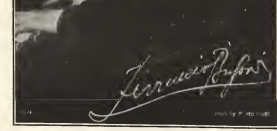
LEARNING TO LISTEN.

There is a detail which few students observe which is of such vast importance that one is

often tempted to say that the main part of successful musical progress depends upon it. This is the detail of learning to listen. Every sound that is produced during the practice period should be heard. That is, it should be heard with ears open to give that sound the intelligent analysis which it deserves.

"Anyone who has observed closely and taught extensively must have noticed that hours and hours are wasted by students strumming away on keys and giving no more attention to the sounds they produce than would the inmates of a deaf asylum. These students all expect to become fine performers even though they may not aim to become virtuosos. To them the piano keyboard is a kind of gymnasium attached to a musical instrument. They may of course acquire strong fingers, but they will have to learn to listen before they can hope to become even passable performers.

"At my own recital no one in the audience listens more attentively than I do. I strive to hear every note and while I am playing my attention is so concentrated upon the one purpose of delivering the work in the most artistic manner, that I am by my conception of the piece and the composer's demands, that I am little conscious of anything else. I have



FERRUCCIO BUSONI.

also learned that I must continually have my mind alert to opportunities for improvement. I am always in quest of new beauties and even while playing in public it is possible to conceive of new details that come like revelations.

"The artist who has reached the period when he fails to be on the outlook for details of this kind and is convinced that in no possible way could his performances be improved, has reached a very dangerous stage of artistic stagnation which will result in the ruin of his career. There is always room for improvement, that is the development of new details, and it is this which gives zest and intellectual interest to the work of the artist. Without it his public efforts would become very tame and unattractive.

SELF DEVELOPMENT.

"In my own development as an artist it has been evident to me, time and time again, that success comes from the careful observation of details. All students should strive to estimate their own artistic ability very accurately. A wrong estimate always leads to a dangerous condition. If I had failed to attend to certain details many years ago, I would have stopped very far short of anything like success.

"I remember that when I concluded my term as professor of piano at the New England Conservatory of Music I was very conscious of certain deficiencies in my style. Notwithstanding the fact that I had been accepted as a virtuoso in Europe and in America and had toured with great orchestras such as the Boston Symphony Orchestra, I knew better than anyone else that there were certain details in my playing that I could not afford to neglect.

"For instance, I knew that my method of playing the trill could be greatly improved and I also knew that I lacked force and endurance in certain passages. Fortunately, although a comparatively young man, I was not deceived by the flattery of well-meaning, but incapable critics, who were quite willing to convince me that my playing was as perfect as it was possible to make it. Every seer of artistic truth is more widely awake to his own deficiencies than any of his contemporaries. I also knew that I lacked force and endurance in certain passages. Fortunately, although a comparatively young man, I was not deceived by the flattery of well-meaning, but incapable critics, who were quite willing to convince me that my playing was as perfect as it was possible to make it. Every seer of artistic truth is more widely awake to his own deficiencies than any of his contemporaries. I also knew that I lacked force and endurance in certain passages. 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"In no art is the life of the composer more definitely reflected than in that of music. His musical breadth will depend very largely upon his personal breadth. As he has lived, so will his music."

be. But I think I had always a characteristic of a great composer. I remember on various little parties which illustrate his personality. I was studying with Max Raab Schumann in Frankfurt, where, with the musical society of my husband, Robert came for a short visit. Naturally, I was in a state of the world's greatest masters were quite enough to the first day of his visit we had had sardines for breakfast. This was a German custom. What was my surprise and then take up the can and drink the oil!

"Other musicians I have met have been similarly boorish, largely owing to unfortunate early surroundings. However, most musicians are men and women of high brain-culture, if not exponents of what the world considers 'good manners.' It has been my privilege to know many artists. My father was a pioneer of fame and my mother intensely gifted in music, so our home became the center for many renowned men and women engaged in the various arts. What girl could fail to be inspired by the presence of such illustrious personages as Jenny Lind, Robert Browning, Alma Tadema, Liszt, Rubinstein, Joachim and others who frequently visited us? In this atmosphere of literature, art and music it was my good fortune to spend my early years.

"I would advise students who desire to become composers to meet as many men and women of note in different walks of life as possible. In this way their aspect of art and its human application will be greatly broadened.

THEORETICAL STUDIES

"Before more advanced studies are undertaken the student should have a thorough knowledge of the rudiments, and should have the advantage of studying, extraneous (light-singing). All musical progress is founded upon training in this kind. The ability to identify and sing intervals in various meters and rhythms should precede the pursuit of the more intricate studies of harmony and counterpoint. Judging from my personal observations this would seem the greatest need in musical America at this time. So long as the musician is bothered by technicalities of any kind, he is in a sort of breaking the technical chains which bind him.

"Do not hesitate the necessity for studying him, money, counterpoint, etc. You may read, for instance, that Wagner had comparatively little theoretical instruction. In all probability Wagner studied much without the assistance of a teacher, but by means of his powers of intense concentration was able to accumulate knowledge at a phenomenal rate. Although in musical theoretical after break, he must first of all learn how to break these rules intelligently before he can feel free in his work in composition. In fact, rules are discarded with the mastery of the subject, and the composer possesses in their stead a highly trained sense of musical intuition which leads him to avoid musical pitfalls apparently without effort. The rules are not necessarily frequently instructed in the proper method of holding his fingers, he forgets the rules as he becomes advanced and the fingers assume the proper position without thought upon the part. It is much the same with the rules of harmony and counterpoint.

THE COMPOSER'S SPHERE

We hear of the successes of many celebrated composers, but we do not hear of those who have failed. Even those who have won fame and wealth are not always free from care and annoyances that occasionally arise. Upon one occasion I went with my friends to dine with Verdi at his home. I happened for as was a huge fish at least a yard and a half long. The whole length of its spine was decorated with pink and white carnations. After many evidences of prosperity and material success, I found that Verdi was obliged to keep the one small piano in his house in his bedroom so as to evade the armies of young singers who insisted upon having the master hear them. He was fond of singing, however, and when I sang some

Scottish songs for him instead of the inevitable selections from his operas, he seemed greatly pleased. Very few composers succeed in winning success with their first works. It is often a matter of many years before the composer can produce works that satisfy his own musical consciousness and also the demands of the publisher, who in most cases is forced to regard the whole question from the commercial standpoint. Proficiency, however, comes only through work, and hard work at that. The young composer must write, write, write, and with every finished composition he must seek to see wherein he has failed and wherein he has succeeded. The cultivation of the habit of being one's own severe critic is a most excellent one, though the experienced musician always respect the criticisms of your work are criticisms that may lead you to heights. The habit of disregarding failure is also one which should be assiduously cultivated. In musical composition many failures usually precede success. You cannot afford to have your mind burdened with regret over the loss of temporary new works.

NEW WORKS

"Although my most successful works have been vocal works for the concert platform, I have long felt a leaning to write for the stage. I have written one light opera, entitled 'The Vicar of Wakefield,' Bingham in the leading role. I have not attempted a grand opera as yet, but I am continually on the outlook for the libretto for a romantic opera.

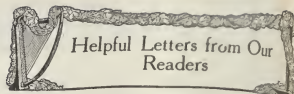
"My latest work has been a cantata, a musical name given to a semi-historical Ossian was the title. He lived about the end of the third century. In 1760 James Macpherson a Scotch poet, showed some translations of Gaelic verses to his friends, alleging them to be translations of fragments of as to the genuineness of their Gaelic origin at once arose, and has, according to some, never been set at rest. If Macpherson was the author, there was no reason for his concealing his identity, as many famous English literary authorities have praised the identity adds to the interest in them. Edward Fitzgerald, who spent twenty years in translating 'The Persian Garden' from the Rubaiyat of the 11th Century Persian poet, Hakim Omar, called Khayyam or the tent-maker, so vastly improved the presentation of the Oriental original that the poem has come to be considered one of the great masterpieces of the English language.

"I hope on my return visit to America in the autumn to be able to superintend a production of this cantata, which I have entitled 'Leaves from Ossian,' and if the American public receives it with as much kindness and indulgence as it has extended to my other compositions I shall indeed be happy and grateful."

MEYERSON'S WORK

One of Mendelssohn's friends tells the following interesting anecdote about the great master, indicating the astonishing state of mental discipline he had reached:

"One morning I went to Mendelssohn's room and found him engaged in writing music. He was going away again directly, so as not to disturb him. I asked me to remain, however, remarking: 'I am merely copying out.' I remained in consequence to write all kinds of subjects, he continued writing. To my surprise I found it was not copying, but that upon which he was writing. I found it was in full score (later it was performed as his Grand Overture in C Major). He filled in all the complicated instrumental parts, working down ward measure by measure, until each measure on all the staves was complete, before he went to the next measure. During all this time there was no humming forward or backward, no comparing, no humming without, or anything of the sort; the pen kept the whole composition. The 'copying out' meant that the composer had the last note had heard lying before him."



Helpful Letters from Our Readers

FREE USE OF CHURCH ORGANS.

To the Editor of THE ETUDE:

I am greatly pleased that the Etude is agitating the idea of the churches allowing their students to use their organs more—of course under reasonable regulations.

When I was very young I played on a very small, very old, and exceedingly poor organ in a mission church, for about a year. This was before I had ever taken any music lessons. I got nothing for my services, not even thanks. If the organ had been a good one, and I had really known how to play it as it ought to be played, I should have enjoyed it very much. Years afterward, I took a few lessons, and asked permission to use the organ in the church, to which my parents belonged and to which they had contributed as liberally as they were able for over thirty years, and to which I had personally contributed \$5 per month—but was refused permission. Years after, I was teaching manual training in the Boston schools, which allowed me one hour of time to the organ practice, so asked permission to use the organ in the church to which my late father-in-law had belonged for many years, and to which he had probably contributed enough to buy several organs, but was again refused. I also was "turned down" at another place. About the meanest case I ever heard of was in another State. A young woman, who earned her living by doing dressmaking, had studied the piano, and singing, for several years, and had then given her services free as soprano soloist for six or seven years. She then concluded that she would like to study the organ, so asked permission to use the organ, but was refused, after all she had done for them!

W. A. SYLVESTER.

EXERCISING THE HANDS IN HOUSEWORK.

To the Editor of THE ETUDE:

For several years I have wanted to tell some of the young musical students of America of my own somewhat unfortunate experience as a student, with the view of helping other girls who may be placed as I once was. I am convinced that many poor, ignorant, silly girls may be saved much bitter disappointment if they will take warning from my experience.

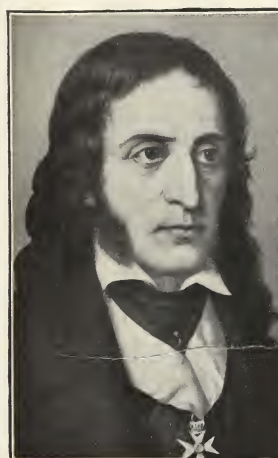
When quite young I laid my plans to become a musician before my parents, and was delighted to know that they approved of them. My ambition of course was to be nothing less than one of the world's greatest pianists. Consequently, in order to keep my hands in good condition, I could not do any work that would stiffen my finger joints or make the wrist less flexible. As a result of this, my sister attended to the garden, swept, dusted, washed the dishes, and, in fact did practically all of the housework. She also took piano lessons but I was the one who was to bring fame to the dear old family name.

As time went on we both took up more difficult pieces, demanding greater strength and endurance. Then it was that I noticed that Helen, my sister, could master the technical difficulties with comparative ease, while I had to spend hours at the keyboard in order to put strength into my frail fingers and weak arms. Many sleepless nights made me nervously by saying, "You are not strong." Helen is naturally strong and vigorous, and can get big and brilliant effects."

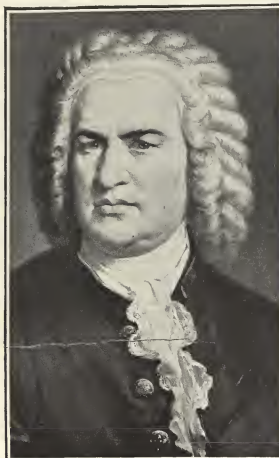
Oh, you dear, blind, indulgent mothers, you poor, deceived students, who have never awakened to the fact that beautiful hands are not essential to fine piano playing. To my young sisters of America I be afraid of work. Do not abuse your hands by domestic labor which must be done in every well-ordered household. When you become as old as I am you will find that the help you give to your mother woman and will add to your proficiency as a performer."

A READER.

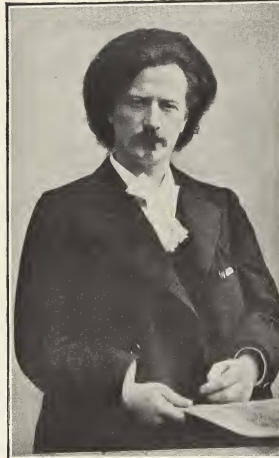
The Etude Gallery of Musical Celebrities



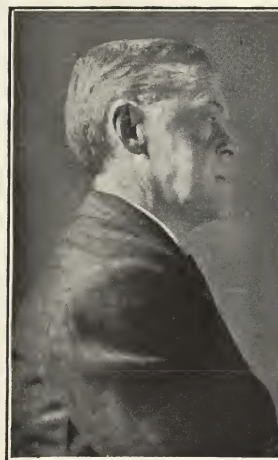
Niccolò Paganini



Johann Sebastian Bach



Ignaz Jan Paderewski



Arthur Foote



Fannie Bloomfield-Zeiser



Max Regner

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outlines on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use as labels for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the third set of picture-biographies in the new series, which commenced in January, and included portraits and life-stories of Hoffmann, Anton Rubinstein, von Fielder, Sullivan, Liza Lehmann, Vietustemp, Franck, Wagner, Schumann, Wagner, Dancs, Gaidal and Johann Strauss. The series published last year is now obtainable in book-form.

IGNAZ JAN PADEREWSKI.
(Pah-dér-eff'skee).

PADEREWSKI was born at Kirylova, Poland, November 6, 1860. He was a pupil of Ragan's at Warsaw Conservatory, which he left to go on his first concert tour, 1876-77. In 1879 he became a teacher of piano at Warsaw Conservatory. Paderewski then went to Berlin, to study under Urban and Wuerst, but in 1884 went on to Vienna to study with Leschetzky. After a short time he became Professor of piano at Strassburg, but gave up this position for further study with Leschetzky. In 1887 he made his debut in Vienna, and later in Paris. His success was overwhelming, and from that time onward has been uninterrupted. In 1890 he appeared for the first time in London with tremendous success, and the following year he was heard in the United States for the first time. His success in this and subsequent tours is too well known to need description. As a composer, Paderewski's opera *Martha* was well received on its premiere in Dresden in 1901, and his more recent symphony, and many friends at its production by the Boston Symphony Orchestra. His most familiar composition, however, is the *Minute in G*. In 1900 Paderewski established a fund, known as the Paderewski Fund, for the encouragement of American born composers.

(The Etude Gallery.)

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MAX REGER.

(Ray-ger, e as in "got.")

REGER was born at Brand, Bavaria, March 19, 1873, and was the son of a teacher. His father was transferred to Weiden in 1874, and it was here that Max Reger received his first education in music. His instructor was an organist of the name of Lindner. In 1880 he went to Sondheim and became a pupil of Riemann. When Riemann went to Wiesbaden, Reger went with him, and subsequently became a teacher himself. In 1886 he "exce" dined into the army. A very short time interrupted his career here. Three years later he went to Munich, where he married. Max Reger is one of the most talked of composers of the day. His mastery of counterpoint is supreme, and his harmonic ideas are very skillful, though they do not always appeal to the lay mind. His compositions are much used in the organ and other music centers, but indeed it is said to say that most musicians are more willing to talk about his music than to play it. Most of his music is for organ, voice, or piano. He has written music for string quartets, and for orchestra. He is undoubtedly one of the most original composers of the day. His exact position will have to settle his posterity in the front rank of modern virtuosi of either sex.

(The Etude Gallery.)

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JOHANN SEBASTIAN BACH.
(Bahch-"ch" guttural).

BACH was born at Eisenach, March 21, 1685, and died at Leipzig, July 28, 1750. He came of a very musical family. His father taught him the violin, but after his father's death, young Bach went to live with his brother, who taught him the clavierbord. In 1700 he became a chorist at Luneberg, and in 1704 became organist at Arnstadt, and three years later he went to Mühlhausen. In 1707 he went to Weimar as court organist, and was later appointed *Concertmeister*. In 1717 he became *Kapellmeister* at Coethen, where he remained until 1723. He then was appointed cantor at the Thomasschule, Leipzig. He was also director at the Thomaskirche, and the Nicolaiskirche. He had many squabbles with the authorities, who failed to appreciate his genius, but for the most part he lived happily enough. He was married twice, and had in all twenty children. Bach was one of the first to initiate the system of fingering now in common use, and was the first to show the practical value of "equal temperament." His mastery over counterpoint and fugue was superb, and his *Forty-eight Preludes and Fugues*, and *Passion Music*, are imperishable. Many musicians look upon Bach as the greatest of all masters.

(The Etude Gallery.)

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NICCOLO PAGANINI.
(Pah-gah-neé'-nee)

PAGANINI was born at Genoa, February 18, 1781, and died at Nice, May 27, 1840. He was the son of a poor man, who had shrewd ideas of making a fortune from his son's talent, and obliged him to practice long hours every day in his early childhood. His mother, however, was a source of inspiration, and between the two of them Paganini created a sensation at his debut, in his ninth year. In 1795 he went to Parma and studied under Ghirelli, and made his first tour in 1797. When fourteen years old he set off on tour on his own account. His career now was one of extraordinary success interspersed with every form of dissipation. In 1805 he became attached to the court of the Princess of Lucca, but gave this up three years later in obedience to his roving disposition. On account of his awe-inspiring skill upon his instrument, and unique personality, he was regarded by the common people as being in league with the devil, and he never took much pains to contradict the idea. In 1828 he went to Vienna, where he made a profound sensation. From thence he toured Austria and Central Europe, and in 1831, England. His success everywhere was tremendous. In England alone he made over \$80,000. He was generous to his mother, and left his son a fortune; and was always willing to aid in the cause of charity.

(The Etude Gallery.)

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ARTHUR FOOTE.

Mr. ARTHUR FOOTE was born in Salem, Mass., March 5, 1853. As a youth he studied the pianoforte, and at fifteen was taken to B. J. Lang, on whose advice he was entered as a student of harmony in the class of Stephen A. Emery, at the New England Conservatory of Music. At Harvard, Mr. Foote studied with Prof. J. K. Paine. After graduating in 1874, he resumed his studies with Mr. B. J. Lang, at the same time continuing his theoretical work with Prof. Paine. In 1875, "Foote became organist at the First Unitarian Church in Boston, a position from which he has only quite recently resigned. His orchestral compositions include an Overture, *In the Mountains*, two suites, a symphonic poem, and other works of striking musical value, while his cantatas, *The Forenoon of Hiawatha*, *The Wreck of the Hesperus*, and *The Skeleton in Armour* are frequently heard. Mr. Foote has occupied many important positions in the world of music, being formerly President of the American Guild of Organists; President of the Cecilia Society; member of the Cecelia Society Association, and a zealous worker in the cause of music. Mr. Foote's career is the more remarkable in that it shows conclusively that a musician can achieve the highest results, and the greatest success, in America without having to go to Europe either for musical education or for the prestige of a foreign reputation.

(The Etude Gallery.)

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The Diatonic Scale in the Works of the Masters

Written expressly for THE ETUDE

By CARL REINECKE

Formerly director of the famous "Gewandhaus Orchestra" of Leipzig, and of the Leipzig Conservatory of Music

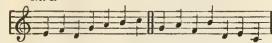
[Editor's Note.—Nothing could possibly indicate the remarkable versatility of Carl Reinecke more clearly than his latest musical article. The Dean of the World's Famous Music Teachers, as he has been called, was born in 1824, when Beethoven was still alive. Nevertheless, he has continued his remarkable activities into the age of electricity, flying machines and submarines. This Etude feels especially honored to have the privilege of giving his latest contribution to the world of music.]

The diatonic scale with which this article deals refers to the major or minor scales in which no irregular chromatic alterations (sharp, flat or natural) occur regularly in the key. Strictly speaking, the minor scale in which it is necessary to employ a sharp or a natural to form the interval of a tone and a half (augmented second) between the sixth and seventh degrees is not a diatonic scale, although for purposes of convenience all of the major and minor scales are classed as diatonic. Opposed to the diatonic scale is the chromatic or other scales in which unusual accidentals occur.

Some of THE ETUDE's more advanced readers may look upon this article as "the voice of conservatism," but the writer is simply trying to show that many of the most significant and beautiful effects in music have been produced through the simplest means and without resort to the incessant use of accidentals so common to some of the modern masters. This article may be read with equal interest by the music lover as well as by the advanced musician. The translation was made by Mr. C. F. S. Lane.

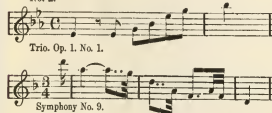
OCCASIONALLY we hear the question asked whether in time the possibility of inventing new successions of tones will not be exhausted, since we have at our command only the twelve tones of the chromatic scale. One must consider that the mathematic formula $1\ 2\ 3\ 4\ 5\ 6\ 7$ may be utilized more than 5000 times in producing various colossal combinations of vast extent, e. g.: (Ex. 1)

No. 1.



Then, too, I have already shown in my book, "Our Masters" (*Unsere Meister*, published by V. Spemann, Stuttgart) by numerous examples in notation, that Beethoven in his works has formed more than 170 themes, and motives from the diatonic triad alone, from his first trio, Op. 1, No. 1, to his ninth symphony, e. g.: (Ex. 2)

No. 2.



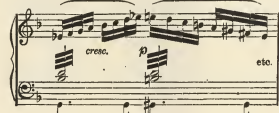
Trio, Op. 1, No. 1.

Symphony No. 9.

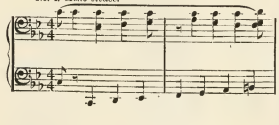
When one further reflects that in the use of the triad and the scale the chromatic element is entirely excluded, and that in addition to these primitive factors the composer has at his command the assistance of such aids as harmony and rhythm in conjuring up practically numberless tonal images, one hardly need fear that the mighty art of music is in any danger of being extinguished.

My present intention, however, is to examine only the diatonic scale as it is found in the works of our masters, treated as melody or as a pregnant motive and handled in a poetical or humorous manner. In such a scheme, therefore, when it occurs merely as a phrase or as a brilliant passage (vide the *glissandi* in Weber's *Concertstück*) it will not receive consideration. We shall also take it only when it begins with the tonic. Mozart has given us one of the most remarkable examples of this kind in the opening Andante to his overture to *Don Giovanni*: (Ex. 3)

No. 3.

No. 4. *Molto vivace.*

This simplest of figures, though merely an ascending and descending scale, inspires a feeling of terror; not many masters have succeeded in producing so powerful an effect by such simple means. Weber comes near it in the *Molto Vivace* of the overture to *Der Freischütz* at the point where the scale rises full of menace and restlessness in the bass: (Ex. 4)

No. 5. *Molto vivace.*

In his sixth two-voiced invention (E major) Bach conducts the scale in tender and gentle fashion up from the bass against the melody in the treble, the use of the piece introduces it in various involutions six times altogether: (Ex. 5)

No. 6.



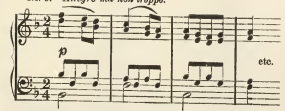
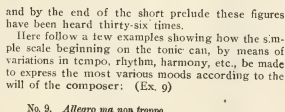
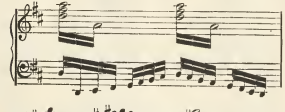
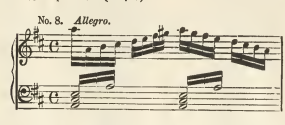
In the first of the three-voiced inventions (C major) he brings in the scale no less than twenty-four times. Handel furnishes a noteworthy instance of this in his Ode, *L'Allegro, ed il Penseroso, ed il Moderato*, in the chorus "And young and old come forth to play": (Ex. 6)

No. 7.



The old gentleman plainly took pains to give the impression of utter abandon—but dignity and elevation of sentiment suit him better!

In the trio of his quartet for string instruments, Op. 70, No. 6, Haydn repeats the scale of E flat in the following rhythm up and down in unbroken succession through all our four instruments no less than twenty-six times: (Ex. 7)



Beethoven: "Pastoral Symphony." *Allegro di molto.*

Mendelssohn: "Midsummer Night's Dream."


Let us examine the manifold effects of contrasted feeling the masters have brought out in the seal by the aid of imitation and counterpoint, by different rhythms and harmonies, and by beginning with the dominant instead of the tonic of the key. The first of these is the well-known opening of the first of Beethoven's first symphony. It begins the seal on the dominant, first with three notes; then with four, with five, etc., until at last the entire seal emerges as the theme: (Ex. 10)

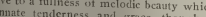
No. 11. *Adagio.*

Allegro molto vivace.

et a.

Here we give the principal theme of Boieldieu's *ouverture à Jean de Paris*, which, as will be seen, by its melodic formation corresponds note for note with that of Beethoven's: (Ex. 11)

No. 11. *Allergo*.

 Robohed: Overture to "Joan de Paris."

No. 15. *Andante*.


Molto vivace.

Beethoven: Interlude to Act IV "Egmont."

No. 18. *Larghetto*.
Viol.
Viol. 2.
Soprano.
Basso.

Scherzo. Allegro assai.

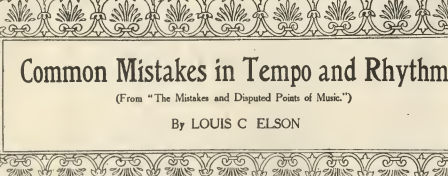
et, etc.

Hastening to the close, I allow myself to say that I undertook this work not merely to make an interesting, perhaps even a useful, contribution to the literature, but much more with the intention of showing that the enjoyment of a composition is greatly heightened by not confining the attention exclusively to the impression made upon the ear and the spirit, but by endeavoring to discover and produce their great effects. When the true tempo drops the tiniest seed in the furrows of the staff and thoughtfully cares for the little springing seedling, the artist is not only doing his duty for a century. Think of the closing fugue in Mozart's "Jupiter" symphony, of Beethoven's C minor symphony. There are, however, also stray seeds that shoot forth slender stalks, but these soon wither and die.

"One impressive bit of testimony as to the permanence of the impressions of childhood and their influence upon the child's later development is afforded by an experience in the life of Miss Helen Keller, who, as is well known, was left by illness deaf, dumb and blind when less than two years old. "Among the many accomplishments she has acquired, not the least astonishing is her power for appreciating music, which she 'hears' by placing her hand lightly on the instrument and receiving its vibrations.

These he played in Miss Keller's presence, with remarkable effect. She became greatly excited, clapped her hands, laughed and communicated "Father carrying baby up and down, swinging on his knee! Black Crow! Black Crow!" "It was evident to all present that she had been awn back in memory to the surroundings of her infancy. But she

CHOPIN'S scenes are not those of woods and fields, but of the *salon* of intellectual society. All that rustles in his music is the robes of fair women; that whispers, the vows of fair women; that predates as he does the charm of social pleasures of fine taste. Love's concealed pangs, its revelation combined with faithfulness, his portrayal as great a certainty as he does the opposing passion, the fire of love's passion and its confession; tenderly his mazurkas breathe a spirit of social concealment; how majestically his Polonaises are the pride of pomp and power!—Ehler.



Common Mistakes in Tempo and Rhythm



(From "The Mistakes and Disputed Points of Music.")

By LOUIS C. ELSON

[DITOR'S NOTE.—Herewith we present the second installment from Mr. Louis C. Elson's forthcoming work. This book will not be published serially in *THE REVIEW*, since only a few chapters are suitable for study use, and the remainder are intended to serve as a handbook upon the subject for teachers and pupils who need such a necessary reference work to assist them in determining many of the difficult questions that continually arise in connection with musical terminology and disputed points.]

SOMETIMES an error becomes sanctioned by usage and it is impossible to reform it. This sad word "Measure" is used in a manner that cannot be strictly justified. It ought to signify the speed of the natural accents, or measures, but it has been so constantly applied to the rhythm of the measure that "Three-quarter Time," "Six-eighth Time" etc., are not to be considered incorrect at present. The purist, however, would consider "Three-quarter Rhythm" or "Three-Quarter Measure" more correct. In the self-same manner the purist would consider "Bar" to mean the line that divides the notes of a measure, and not the measure itself. Some musicians, who would say "Ten bars rest" than would describe it as "Ten measures rest," although the latter would be the more strictly accurate. Custom has given the sanction to the less logical term.

This error therefore must be accepted, yet it is a pity that when the word "Time" is used we cannot at once be certain whether speed or rhythm is meant. This is not the case however, with the phrase "Common Time," which is no more common than any other. The "Common" should be changed into "Four-quarter." Nor does the error cease here. There are plenty of old fogies who will gibbly state that Ex. 1 is a "C" and stands for "Common Time."

This absurd error ought to be thoroughly exposed. In the medieval days the monks held a triple rhythm to be the best in music because they believed that it represented the Holy Trinity. They called it "Perfectum" and they marked it by a circle, thus (Ex. 2) , but when an even rhythm was employed they called it "Imperfectum" and broke the circle, thus (Ex. 3) . From this it will be seen that the accepted sign for 4/4 is but a religious symbol showing that the Trinity is no longer represented by the rhythm.

Let us now use the word "Time" in the sense of speed, and employ the word "Tempo" which never is used with a double meaning. "Grave" is held to be the slowest tempo, but this is not indicated by its Italian meaning. The tempo marks have sifted down into their present order more by usage than by the definite meaning of the word. In a Music Dictionary of the year 1724, the following table of tempo marks from slowest to quickest is given:

Adagio-adagio.	Vivace.
Adagio.	Allegro.
Grave.	Presto.
Largo.	Prestissimo.

It is a mistake to treat the tempo marks in 17th and 18th century music as they are employed in the 20th century. They should be taken more moderately, the quick movements less quick, the slow movements less slow, than in modern music. A Haydn or Mozart "Allegro" is often but an "Allegro Moderato," while an "Adagio" is frequently about the same as a modern "Andante."

(From "The Mistakes and Disputed Points of Music.")

ANDANTE AND ANDANTINO

Andante, by constant usage, has come to signify, in music, a gentle, legato and slow movement. The Italian word by no means indicates this. The word means "going" and implies a steady movement. Referring to the old dictionary above quoted we find this definition:

"*Andante*, this word has Respect chiefly to the Thorough Bass, and signifies, that in playing, the Time must be kept very just and exact, and each Note made very equal and distinct the one from the other."

The constant use of the word in the sense of tenderness and tranquility has led to another error in its train. Musicians (non-Italians) have used the diminutive—"Andantino"—as less slow than "Andante." This is again an error which cannot be entirely corrected and it may be taken as a fact that "Andantino" as used in modern music *generally* means quicker than Andante. Yet, as some few use it in its proper sense, it may be regarded as a most doubtful term. Its Italian meaning is "less going" and therefore slower than Andante.

It is a mistake to state that "M. M." means "Metronome Mark." This reduction of terms to the English language often leads to errors. "M. M." signifies "Maelzel's Metronome." It will be well also to remember that this appliance was put upon the market in 1815 and therefore any "M. M." found upon a composition written prior to that date is not the speed commanded by the composer, but the one judged best by some editor.

It is also a mistake to suppose that the metronome marks of the composer himself are always infallible. Schumann sometimes marked his tempo too fast. Raff, when a young man, and quite poor, had a metronome that beat too slowly. As a consequence several of his early compositions are marked too quick. The metronome marks of Von Bülow upon many technical studies (Clementi, Cramer, Czerny, etc.) are much too fast and practically impossible for the student. Sometimes the directions are given in terms of number of notes or of all-chords per minute, and these are often more reliable. In Schumann's G minor Piano Sonata for moment, we find the direction: "So rasch wie möglich," "As quick as possible," and a little later "Quicker" and finally "Still Quicker!" The error is not as great as it might seem for at each acceleration he has simplified the passages somewhat.

LANGUAGE IN TEMPO AND EXPRESSION MARKS.

These matters came in with the Opera, about A. D. 1600. For three centuries Italian Opera ruled the world and the Italian terms went into various countries along with it. Purcell introduced the Italian terms into England. In the 19th century there were some revolt against the Italian rule in music. In the 19th century, the directions in German Schumann did the same, Berlioz in France, and Wagner used French, MacDowell used English. At first sight this seems a proper thing to do, but there are important arguments against it. If every composer were permitted to use his own language in this field, we should have Rubinstein's or Tschaiakowsky's works with Russian words, Smetana's and Dvorak's with Bohemian, Liszt's with Hungarian, Grieg's with Norwegian, etc.

Musical notation is the most universal language at present written in the world. A composition written in New York can be read by the cultured musician in Russia, Japan, Brazil, Roumania, and dozens of other countries. We cannot afford to localize such a language. *One* language must be chosen for its directions. As Italian has the precedence and is

much the most used, let that be the one. On all of the greater works of Schumann, MacDowell, etc., the publishers have added Italian terms to *translate* their German, English, etc., into the more universal language.

This irregular, or more properly, *elastic* tempo, has many disputed points associated with it. Its very name "Rubato," is an error, since the time is not "stolen" or even transferred from note to note. Liszt, who was fond of teaching by parables, once gave his view upon this subject, during a lesson in Weimar, as follows: "A young pianist had played a piece of music that Liszt said sounded like a drunken man. At the end of the performance Liszt took the culprit to the window and pointed to the trees outside, which were waving freely in the wind. "Look at those trees," said he. "The leaves and small twigs are dancing about freely, but the large branches move but little, while the roots are not swaying at all! Let that be your Rubato."

Tempo Rubato, therefore, means elasticity and not distortion. It is the very life-blood of some modern music, as Chopin showed sometimes when Mme. Dudevant caused him to play when he was not in the mood. He would then perform one of his compositions in strict and exact time, and the guests would soon perceive that he had given the body without the soul.

It has been held that Beethoven and the classics should be performed without rubato, but Paderewski thinks this to be an absolute error. In his chapter in Mr. Finck's volume—"Success in Music"—he says about *Tempo Rubato*:

"It is older than the Romantic school, it is older than Mozart, it is older than Bach. Girolamo Frescobaldi, in the beginning of the seventeenth century, made ample use of it."

Answering the question whether *Rubato* should be used in Beethoven, Paderewski writes:

"To this we answer, without hesitation, in the affirmative. Rubato was Rubinstein's playing of the opening bars and the Andante of the G major Concerto; Rubato was Joachim's rendering of the middle part of the finale of the violin concerto; and Bilow, whom we by no means tend to put on the same level as the two artists just mentioned, but who was a great authority in Germany, indulged in Tempo Rubato very frequently when playing Beethoven. The Largo in the C minor, the Andante in the G major, the Adagio in the E-flat concertos call imperatively for Tempo Rubato."

COUNTING OF RHYTHMS

Young teachers sometimes commit an error in causing their pupils to count as many beats as the numerator at the beginning of the piece calls for—six in 6-8, nine in 9-8, etc. This is not wrong in a slow or a complicated measure, but is generally unnecessary. The numerator is usually (in compound rhythms) merely for the analysis of the measure. A 6-8 rhythm would be counted two, a 9-8 three, etc., but the moment any irregularity creeps in let the pupil count by the numerator, six, nine, etc.

The kinship of compound rhythm with simpler ones should be well understood. 6-8 Rhythm is but 2-4 in a triplet form, 9-8 is 3-4, 12-8 is 4-4, etc. No one ever dreams of counting 24-16 as, twenty-four. Among the less usual rhythms we may state that 24-16 is 4-4 or 8-8, 18-16 is 3-4, 15-8 is 5-4, 12-16 is 4-8, etc.

CHARACTERS OF RHYTHMS

We have already pointed out the gross errors that have become associated with the theory that each key has a definite character. It would be extending the same fallacy to state that every rhythm has its own character, let alone to believe that there are certain characteristics in some rhythms which suit them to the portrayal of definite subjects. A slow 6-8 is the most swaying, cradling and lulling; waltzes and suits to Cradle-songs, Barcaroles, Swing-songs, etc.; 2-4 is the most snappiest and brightest of rhythms and we therefore find that Quicksteps, Tarentelles, Saltarellos, etc., are generally written in this rhythm; 2-8 is often used for dances of a more provincial nature, as in country dances, and so forth. In the present study this rhythm, 3-4 and 0-8 are chosen best fitted to expressive and romantic touches. It will be found that 3-4 is very frequently the rhythm of the slow movements of Symphonies and Concertos, 4-4 is the commonest of all, and is especially suited to dances, waltzes, minstrel's, perturbed and tender feelings, and the dream of writing a slumber-song in 5-4 rhythm.

Our insane asylums are being filled with women from the country. The everlasting sameness about the drudgery of their lives saps the body of its strength and the brain of its vitality. The woman on the farm needs music—it is her rightful inheritance; let her come into full possession of that which is her own. Then she shall teach it to her daughter, so that the grandsons may learn the sacredness of the home.

How to Get Up an Attractive Advertising Booklet

(From "Dollars and Music.")

By GEO. C. BENDER

THE ADVERTISER must continually remember that his whole object in advertising is to get business. If the advertisement does not bring pupils to the advertiser, it is so much money thrown away. In advertising the teacher must tell his story, his whole story, and nothing but his story. Advertising is nothing more, than a means of educating or acquainting the public with what it will be informed upon the subject of. It is a desirable regarding your business. The booklet is especially valuable to those whose business involves the use of large space in the newspaper or in the magazine. It enables you to tell your whole story at a cost that is very much less than that of newspaper advertising. It does not, however, require quite so much money when the advertiser has a newspaper prints more copies of your advertisement and distributes it in a manner that is possible for you to do. The booklet, however, has another advantage which you should not overlook. When a prospective student writes to you requesting information, you can send very well tell your story without appearing pedantic. It is quite a different matter when you are told in your booklet. Moreover, your booklet will want to know just what your booklet is and you will both be spared valuable time by having a booklet at hand. No teacher should go to his business without a little booklet of some sort.

In preparing the booklet place yourself in the position of the prospective customer. Think of all the things you would want to know about a teacher and try to cover them in your booklet. Do not make your booklet too circular as that of some one else. Do not try to induce you to spend money by over-promise. Be rendered. After a little thought you will realize that your booklet must at least have the following characteristics to be a good "all-round" booklet:

THE RIGHT SIZE.

THE IDEAL convenient size is a very important one. The booklet that is too large to be mailed in a special envelope is difficult to distribute. The booklet that is too small to be mailed in a special envelope is difficult to distribute. The booklet that is too small to be mailed in a special envelope is difficult to distribute. The booklet that is too small to be mailed in a special envelope is difficult to distribute.

The booklet must be inviting, refined and attractive in appearance. The cheap printer is always the most expensive one in the long run. His work is poor at any price. It is also wise not to economize upon the quality of the paper and upon the kind of ink used. A booklet of more than sixteen pages, and more than sixteen pages of material about you, is hardly interesting enough to make good advertising copy. It is better to issue two or three booklets than one long one.

In preparing the booklet for the printer a "dummy" or lay-out must be made. This is made to resemble the finished booklet as much as possible and all of the pages are numbered and the copy that is to go upon each page is indicated.

MAKE THE CIRCULAR BRIEF.

In preparing the reading matter the writer should know and mind all the principles of advertising we have previously described. Above all things do not waste words and make every sentence in your booklet count. Short sentences are much more easily remembered than long ones. The reader may read thirty or forty short paragraphs, whereas he would not read one long paragraph. Consequently, it is best to employ the very short

paragraph idea, which so many advertisers have found so profitable. Advertisers frequently resort to the use of the personal pronouns "you" and "yours" for the purpose of making the advertisement more direct in its appeal. The advertiser must keep himself in the background. So many advertisements are nothing more or less than egotistical and often extravagant mediums for printed self-admiration. Onward, at least, the advertiser must never be interested in himself. His solicitude must be for the person he is trying to reach. Consequently, he is interested in your ambition, your desires, your goals, your wants, your pleasures, your future. Finally you become convinced and the advertiser has your business.

THE VALUE OF TESTIMONIALS.

The genuine testimonial represents one of the most compelling and valuable forms of advertising. Testimonials that have the ring of sincerity are always within the reach of the teacher. Teachers are sometimes confronted with the swindler who will, for consideration, print testimonials and diplomas representing that the teacher has studied in some great music school, or that she has met with immense success at some metropolitan concert. That is not mentioned. Fortunately the operations of such swindlers are confined to a very few conscienceless and weak-minded individuals, who hang to the belief that it is better to purchase fraud than to win success.

I know of no better way in which to get good testimonials than that of sending regular monthly report letters to the parents of pupils. These should be informal letters kindly in tone and showing the teacher's real interest and concern for the welfare of the child. Such letters naturally bring a reply in which the satisfaction is apparent. No better testimonials can be desired by teachers. It is needless to say that the teacher should invariably secure the permission of the parent before issuing a testimonial.

In the booklet proper, the testimonial may be of course set up in type, but a better method is to use a facsimile made of such testimonials. Facsimiles of testimonials are very reasonable in price. Let us suppose that the teacher has written six testimonials of this kind she intends to use. First determine the size of the space the testimonial will occupy and then have the entire size of the testimonial set at once in order to avoid the expense. The effect may be heightened by printing beside the testimonial a small half-tone portrait of the pupil, particularly if the pupil has an attractive face. This appears later.

PRESS NOTICES.

The public has come to place little confidence in press notices unless the standing of the journal in which they appear is so widely known and possesses such a firmly-founded reputation for honesty and incorruptibility that the notice really has some newspaper are practically worthless. Why? Because the country editor is so hard pressed for copy that he often is glad to get anything to fill his column. His good intentions, his critical knowledge of value, it is the established policy of all papers with small circulations to avoid printing anything which might in any way offend any reader, and particularly readers connected with the local business organizations. Likewise worthless are notices from musical journals whose reading columns are influenced by the opinions of the editor. The public is no longer deceived by such considerations. The public prominent artist or some obscure individual upon whose case such a journal, because it knows that in the future, musical journalism in America has suffered from this vandalism, and the musicians who patronize such papers are in a class with the advertiser who national capital with the privilege of plastering the streets with nothing more than American musical notices. The public with the worthlessness of such testimonials is secured through purchase in this contemptible manner.

Two or three well-selected press notices are better than a dozen chosen without discretion. In some cases the critic of a journal has acquired promi-

nence as a writer, as have, for instance, Mr. Louis C. Elson of Boston, Mr. Geo. K. Upton of Chicago, Mr. H. T. Finck of New York. These names themselves bear additional weight and in some cases it might add to the drawing power of a circular to have their portraits printed beside their testimonials. Some teachers will desire to make their circulars particularly attractive have used covers of different colored paper or cardboard. Some have even gone to the expense of having these hand-somely embellished with their names and addresses, school insignia, etc. This often adds to the richness of the circular if it is not overdone. It aids in insuring the circular against being thrown in the waste-paper basket.

In the next issue of THE ETUDE we will print a full twelve-page circular, as a model for teachers who need such assistance.)

A PLAIN LETTER OF ADVICE TO A YOUNG TEACHER.

By REBECCA BERRY RICHARDS.

THE following letter was sent to a young teacher by an older one who desired to assist the novice in avoiding some of the many pitfalls into which many young teachers drop before they reach success. My Dear Student—I received your letter asking me how I started my career of pupils. To teach, one must have talent, perseverance and patience in abundance.

As you know, I live in the city, and, as there were a number of teachers here, I decided to start out of town, where there was less competition.

One day I started out as a teacher. I had dressed myself with great care, and I had a good many old and experienced as possible, and took the first train to a suburban town. After a ride of an hour and a half I stepped from the car, riding for the first time the village where I hoped to start my class. Have you ever canvassed for books or some "last-selling article"? I imagine that most people quite cold in their manner when they opened the door; but, when I mentioned music, they appeared a trifle more interested. I made several calls, asking for names of people interested in music, and, after procuring a few addresses, visited these people, but with no success until I happened to call at a shop where the daughter wished to see a few minutes' conversation he engaged me as teacher. I had an excellent recommendation from my teacher, which I was very glad to show him. My price was of an hour.

It was about three months before I succeeded in procuring another pupil. I was highly recommended by my first one, and by succeeding ones, so that at the end of two years I had such a large class I could afford to occupy a studio, where many of my success I believe is due to the pupil's orchestra was very popular. It consisted of my own pupils only, and I used music for three or four met once a week and they were all very much interested. Ensemble music is always a great addition to a recital.

To sum up these are the first steps in order: Start with a good recommendation. Go to a suburban town. Call at every house. Enquire for a recital. Play. Get one pupil. Stick to him. Give class. Show no partiality. Organize an ensemble. Wish you great success.

Very sincerely yours,



SUCCESS HINTS BY GREAT ARTISTS

From H. T. Finck's "Success in Music, and How it is Won."

Mr. H. T. Finck has very kindly given us permission to reprint portions of his latest and most successful book, entitled "Success in Music, and How it is Won." It is more than a mere compilation of suggestions from famous musicians, being rather an analysis of the laws and forces which have resulted in success. Over six hundred pages of information upon his subject cannot help being of great value to the student. The following matter is copyright, and must not be reprinted.—EDITOR'S NOTE.

WHY JENNY LIND SUCCEEDED.

JENNY LIND was fond of sewing, and we have the testimony of her maid regarding the quality of her work. "Madame's stitches," she said, "never came out."

There have been plenty of girls with voices as beautiful as Jenny Lind's. Why did they fail to duplicate her success as a singer? Chiefly because they had not the character, the perseverance, the conscientiousness to make stitches that would "never come out."

Jenny Lind owed much of her success as an opera singer to the fact that she was an actress before she became a singer. As one of her biographers remarks, she especially "valued her trained skill in expressive and beautiful motion, gained in the dancing school at the Theatre Royal. She moved exquisitely. Her perfect walk, her dignity of pose, her strikingly graceful attitude, were characteristic of her to the very last, and no one can fail to recall how she stood before and while she sang. Her grace, her lightness of movement were all the more noticeable from the rather angular thinness of her number figure, and that she was so good at that they threw into her acting a charm which was positively entrancing. She knew the value and necessity of all this completeness of training; she felt its lack in those who had entered on the operatic life by accident, as it were, testing in only one, and not fully grown, simply on account of possessing a beautiful voice. She missed in them the full finish of the perfected art; no beauty in the singing could quite atone for the ignorance of dramatic methods, and of all that constitutes the peculiar environment of the stage."

To an English friend, she once said: "I scarcely ever think of the effect I am producing, and if the thought does sometimes enter my mind, it spoils my acting. It seems to me, when I act, that I feel fully all the emotions of the character I represent. I fancy myself—in fact, I believe myself—to be in her situation, and never think of the audience." Once, in her early days, when she had sung some Swedish folk songs, the students of the University of Copenhagen serenaded her. She wept with joy; but, as she afterwards related, her thought was not: "I have arrived" but "I will try to do better next time." Of such is the Kingdom of the divine art.

HOW RESZKE DID KEEP HER VOICE.

A few days before her farewell to the operatic stage, Marcella Sembrich told the writer some of the secrets of her success. In regard to her wonderful cantilena—her ability to sing a broad, sustained melody fearlessly—she said: "My violin playing helped me to acquire it." The bow is the brother of the violin; drawing it slowly across the strings is like singing a broad melody. I learned much from my bow." She continued as follows:

"I was seventeen years old before I began to take singing lessons. It is not well to begin at an earlier age, though there are exceptions. For two months, while I was taking lessons of Lamperti, I did not practise at home but only under his personal supervision, so as not to acquire bad habits. Subsequently I decided that an hour and a half of practising at home was sufficient, and I found it best not to practise more than an hour and a half. After three years of study I thought of making my debut. The manager of the Italian Opera at Athens heard me sing at Lamperti's studio in Milan, and made me an offer; thus it happened that I made my

first appearance on the stage in Greece. I was already married at the time of this debut; but I concluded my voice was still too young to endure the strain of singing in public, so I retired for two more years of study.

By refusing to sing more than two or three times a week, and by always selecting the music that is in my line and that does not strain my vocal cords, I have been able to keep my voice in good condition for a number of years. I love my work, love the music I sing, and that is one reason why the public likes me. When I have to appear in the evening I eat at two o'clock, and then not again till after the performance. Unfortunately, I get so excited that often I find it difficult to sleep; but I keep myself in good health by plenty of exercise in the open air. My chief pride is that I won my success without appealing to the galleries.

FARRAR AND ACTING.

Geraldine Farrar is a great reader of books and a fervent admirer of other fibrous artists and musicians. Her peculiarities (few musicians share them), which have contributed to her success by fertilizing her imagination and aiding versatility. At the age of eighteen this impressionable, observant girl wrote of pictures seen in Paris: "I have spent the whole afternoon in color revel among these great masters, and my head is full of their superb lines. I saw a St. Sebastian that set my hair wildly beating, so full of glory was it."

In another letter she wrote: "I enjoy intensely acting; it is heaven. Am now at that stage when one is supposed to suggest ease and gracefulness, and in reality it is torture. I am flung around on chairs, sofas, and the floor, 'acquiring experience.' If a peaceful scene comes I hardly know what to do without the excitement of my handwriting has to be changed, the pen has to change; we have had high tragedy and my muscles are sore, but it is great."

"A surprise! At the opera lesson I found a young and nice-looking Romeo to my Juliette. I was not abashed, and can really say in the 'hot scene' of that opera I can hold my own in the first time I have had anything more animated than a cat to confess my sentiments to. Mamma is always with me, and critically corrects everything she thinks in need of it. The real moment of forgetfulness of self will not come, I suppose, till I am ready for public appearance, and even then my concentration will have to be very steady in order to succeed."

HOW JEAN DE RESZKE SINGS.

Jean de Reszke was free to avoid "singing on the throat" and to sing with absolute simplicity and naturalness, the most difficult thing to attain in singing as in writing. He opened the throat naturally and let the voice flow like a stream. Correct breathing from the diaphragm is to him the fundamental necessity for good singing. The diaphragm presses on the lungs without a great effort or crowding of the lungs, gives a perfect support to the column of air which, becoming more and more powerful as the voice rises, leads up to the throat, and the tone comes out with no effort on the part of the throat, which is merely the open orifice through which the sound passes. As he picturesquely puts it: the breath should be "so you could sit on it," and then, he adds, no nervousness can make the voice tremulous. He never allows contortions of the face in singing, and insists that the tone must not be formed by the shaping of the lips.

Nasal resonance is another thing on which he places great emphasis, going so far as to say that "la grande question du chant devient une question du nez." (The great question in singing is the question of the nose.) Part of the strength of the tone should always go through the nose, to prevent the tone from being what is called "nasal." In speaking, most of us use the nose correctly, as a sounding-

board, but just as soon as we begin to sing we are apt to do otherwise to the detriment of the tone quality.

PADEREWSKI ON THE PAUSE.

Paderewski understands the full value of the rhetorical pause. If a great orator rattled off a speech in the same mechanical, metronomic manner in which most pianists read off a piece of music, he would make a poor impression on his hearers. That is not Paderewski's way. He knows the artistic value of a pause, the emotional purport of suspense. I have read criticisms in which he was censured for these pauses—which he makes. It is needless to say, to give the hearer a chance to dwell for a few seconds on some exceptionally beautiful melodic turn or modulation. These critics remind me of a story I heard one day at John Muir's house in California. A California A. C. Sierra enthusiast had with them a lady on whose senses mountain scenery made no impression. When they paused at a specially fine point of view she waited patiently for a while and then asked: "Are we stopping here for any particular reason?" That question has been a standing joke among members of the Sierra Club ever since.

Paderewski has particular reasons for every short stop he makes, and that is one of the secrets of his success—one of the ways in which he helps his hearers to appreciate the beauty and grandeur of good music.

The pause is either a momentary cessation of sound or a prolongation of a tone or chord. Many of his most ravishing effects are produced by holding down the sustaining pedal and lingering lovingly over one or two of the notes of a chord, until the audience knows how to make. Paderewski is the wizard of the pedal.

BETHOVEN AND SCHINDLER.

Schindler, who was Beethoven's pupil, says regarding the master's last period that what he heard him play "was always, with few exceptions, free of all restraint in tempo; in the most exact meaning of the term." Beethoven's older friends, however, he continues, "who had attentively followed the development of his mind in every direction, affirmed that he did not assume the manner of performance until the first of the third period, then having quite forsaken his earlier, less expressively varied, manner." By tempo Rubato Schindler means, ritardando and accelerando of the pace as well as "changes in the tempo, changes in the tempo to a delicate ear—no 'left-hand-instrict tempo' nonsense. Schindler also calls attention to the fact that sometimes the great master "delayed very long" over a single cord. He makes it clear that Beethoven treated a piece of music as an orator treats a speech—respecting the words and the punctuation marks, but rendering in a good deal between the lines.

Here we have that rare thing, real tradition; and they make it obvious that Beethoven's own way of playing his works was much more like Paderewski's than like that of the academicians who, in following the letter but not the spirit of Beethoven, have been foreign to Beethoven's temperament than academic primness and literalness.

JOSEPHY AND REISENAUER.

Mr. Joseffy, for years America's leading pianist and pedagogue, once said to a friend: "For the last fifteen years I have found out the uselessness of technical work in the morning. What waste the glorious freshness of the morning in stupid finger exercises when you might be adding to your repertory?" Rosenthal has only lately found this out, and does his finger practise when the day is done and the something of lasting value has been accomplished.

Reisenaue remarks regarding one of the most famous German teachers: "The everlasting continuation of technical exercises was looked upon by Köhler as a ridiculous waste of time and a great injury. I myself hold this opinion. Juggernaut which has ground to pieces more musicians than one can imagine."

There are two more mechanicians, too few musicians, on the concert stage. One feels inclined to agree with what Perle V. Jervis says to the teachers: "We must choose between making our pupils good exercise or good piece players; we can seldom do both." What the young students want is good players. If you understand that your pupils will be more likely to remain with you.

Educational Notes on Etude Music

By P. W. OREM

SPINNING WHEEL—F. R. WEBB.

This is a very brilliant concert waltz by a well-known American teacher and composer. The title, "Spinning Wheel," indicates the character of this piece and the manner in which it is to be played. All the running-work should be played evenly and with a light, stimulating quality. Passage-work of this character is more brilliant if the "non-legato touch" be employed. In the "Trio" the left hand has a broad, sonorous melody to sing, against an ornamental accompaniment in the right hand. The composer has supplied abundant marks of expression, which should be followed strictly.

MARCH MILITAIRE—J. H. ROGERS.

One of the most recent works of this gifted American composer. This piece would make a splendid recital number, as well as a valuable study piece in chord playing and in rhythm. The title, "March Militaire," refers more to the general spirit and style of performance of this piece than to its actual form and content. The modern "military march" is usually a bright, snappy movement in two-four, two-two, or six-eight time. Mr. Rogers' march is of the "grand march" or "parade march" type, but it has the true martial spirit. It should be played with a strong, splendid swing and with large, full tone. The chords should be massive, the rhythmic effect imposing. When playing this piece have in mind the effect of a large, well-drilled military band, playing a composition of this same character.

SEIGMUND'S LOVE SONG—WAGNER-LANGE.

This is one of the most beautiful and expressive of all Wagner's lyric inspirations. It occurs in the first act of "Die Walkure" and is sung by Siegmund, (soprano voice), the hero of the music drama. It has been variously transcribed for piano and for other instruments, but Lange's arrangement is one of the most satisfactory, especially as it is of only moderate difficulty. In this transcription Lange has cleverly introduced several of the "leading motives" of the drama, beginning the introduction with the familiar "Valkyrie motive." By a "leading-motive" (German, "leit motif") is meant a typical phrase or musical figure occurring repeatedly throughout a work and representing some person, action, word or sentiment. In all his music dramas Wagner has interwoven these motives with marvelous skill and poetic insight. In Lange's transcription of the "Love Song," the middle theme, in three-quarter time, is the motive of Siegmund's love. This piece must be played with breadth, passion and tenderness. The piano must be made to sing the melody.

DANCING NYMPHS—L. P. BRAUN.

This is a brilliant drawing-room piece, available for all purposes, teaching, recital and homes. It should be played in a brisk, snappy style, very clearly and precisely. The pairs of grace notes occurring so frequently preceding the first beat of a measure, on each case, should be played exactly on the beat, keeping the principal note. The grace notes should be played as rapidly as possible, consistent with clearness and the principal note should follow closely. The downbeat arpeggios should be executed without a break, the hand being carried well over two-thirds of the way, the "crossing."

STILL OF PRAISE—J. TRUMAN WALCOTT.

This is a bright and melodious, teaching piece, affording excellent practice in light, finger-work. To gain the best effect this piece must be played very steadily, with rapidity and in strict time, but not hurriedly. This should make a successful recital number for a third-grade pupil.

AMONG THE BROWNIES—BERT ANTHONY.

This neat, little piece is one of a set entitled, "In Fairy Land." As a teaching piece, it is a link between the first and second, and it cannot fail to please young students. The figure in sixteenth notes, out of which the principal theme is developed, will afford valuable finger practice. The trio contains a good left-hand theme

and the harmonies are decidedly interesting throughout. This should prove a favorite number for elementary recitals.

MARCHING IN SCHOOL—S. STEINHEIMER.

This is a clever teaching piece, well calculated to attract the young student. Although very easy to play it is a genuine march movement, correct in form and in rhythm. The snatches of American folk-songs—"Hail Columbia" and "Glory, Glory, Hallelujah!"—introduced in the trio, are very ingeniously handled. This march should be played jauntily and with military precision.

THE FOUR-HAND NUMBERS.

These are two very effective transcriptions of celebrated operatic excerpts, representing two totally dissimilar schools. "Faust," first performed in 1859, is one of the perennially popular operas. Its melodies never seem to wear threadbare. The "Love Song" is a portion of the "Garden Scene," first brought out in this four-hand arrangement. The closing theme is very beautiful. "Tannhauser," first performed in 1845, is one of Wagner's earlier music dramas. It has grown in popularity and is now one of the standard operatic productions. Its overture is one of the most popular of all. In addition to the familiar "Pilgrim Chorus," the overture also contains the theme of "Tannhauser's Song," which forms the principal portion of our four-hand selection. The theme is sung by Tannhauser in the singing contest, which forms one of the principal features of the music drama. It should be played in vigorous, heroic style.

ANDANTE RELIGIOSO (VIOLIN AND PIANO)—E. GILLET.

Ernest Gillet is a French composer (born 1856), who has made a specialty of writing for stringed instruments. His most celebrated number is the familiar "Lion du Bal." He is also an accomplished prescriptive violin solo, affording splendid opportunity for the production of a large, warm tone and an inspired style in delivery. It is similar in style to the well-known "Andante Religioso" by Borowski. This number may also be had with an accompaniment of stringed orchestra and harp. The piano accompaniment would also sound well on the organ, thus rendering the piece available as a voluntary in church, on festival or other occasions where additional instruments are employed.

COMMEMORATION MARCH (PIPE ORGAN)—C. J. GREY.

This fine festival march is the work of a successful English organist and composer. It is decidedly melodious, a quality lacking in so many organ marches, and it has a good rhythmic swing. It will make an effective prelude for a festival service and it should prove popular as an opening or closing number in recital work.

THE VOCAL NUMBERS.

Many vocalists among our readers who have been asking for a sacred duet will be pleased with Mr. George V. Hedges' setting of "Hark! Hark! My Soul." It is melodious and effective yet easy to sing, soprano and alto, this duet might also be sung by tenor and baritone. Although written for voice, it is one of the best settings of G. Major section is particularly novel and taking. The accompaniment will prove satisfactory on either piano or organ, but it is more particularly designed for the latter.

Mr. Adam Geibel's "Bonnie Jennie" is an excellent example of a ballad in the Scotch style. It has an *andante* number or as one of a group of characteristic recital songs.

Let us never despise the wandering minstrel! He is an unconscious witness for God's harmony—a preacher of the world-music—the power of sweet sounds, which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stirs within their hearts?—thoughts too deep for pot-houses, and sleep in barns. Ay, notes—why should we not feel them?—Kingsley.

TWO WAYS OF LOOKING AT IT.

BY GABRIEL LINCOLN MIXES.

WHAT NOT TO DO.

Do not say, "I can't."
Do not be hasty and play new lessons fast.
Do not waste time in playing other music than that assigned for the lesson.
Do not dictate to the teacher as to what music he is to use.

Do not be jealous of other pupils.
Do not ask the teacher to use an old and worthless instruction book.
Do not treat teachers disrespectfully.
Do not be impatient under correction.
Do not expect progress unless you put forth all your energies.
Do not be contented with half-done work.
Do not neglect the study of harmony.
Do not play in public until you have learned something worth hearing.

WHAT TO DO.

Always practice systematically.
Learn to listen as you play.
Advance gradually and surely.
Have confidence in your teacher.
Practice only what your teacher tells you.
Be punctual and don't miss a lesson unless absolutely necessary.
Count aloud to master the time.
Practice scales daily; they will enable you to play more smoothly.
Strive for improvement.
Be willing to make sacrifices for your music.
Continue your study until you become a master.
Read helpful literature.
Associate with those who know more than you do.
Use your own style of playing, but use the composer's notes.
Never miss an opportunity to hear a great master play.
Correct instruction and diligent practice insure success.

HOW TO ENJOY A SYMPHONY.

BY JAMES HUMPHRIES.

The music lover who attends his first serious symphony concert, and becomes the embarrassed possessor of an "analytical program," containing an account of the symphony about to be heard, may well be excused if he is more puzzled than comforted by what he reads.

Nothing adds so much to the pleasure of listening to music as a knowledge of "Form." His analytical program presupposes some such knowledge. Thus, in listening to a symphony, it is well to know that a symphony is to the orchestra what the sonata is to the piano. It usually consists of four movements or separate "pieces."

The first movement is of a dramatic character, and generally opens with a broad melody, or theme, as it is called, the character of which is readily recognizable. The first theme is followed by song-like nature than the first and in a different key. These two themes are then repeated so as to have opened" section. It is here that the composer displays his ability. The themes previously announced appear in different forms, on different instruments, or combinations of them are heard. Very dramatic climaxes often very exciting. This "development" is followed by a repetition of the first theme in its original form, so as to bring the first "movement" to an end.

The next movement is an "Andante," or slow movement. This is not so difficult to follow as the previous movement, and is usually rather solemn in character, depicting a feeling of resignation. After the Andante comes the first movement or a lively "scherzo." Occasionally a graceful Minuet, a touch of mockery about it, notably in the scherzo to Beethoven's Fifth Symphony.

The last movement is somewhat similar to the first, but is sometimes in "rondo" form. That is to say two main themes are used but are interspersed with others of a less significant character.

THE SPINNING WHEEL THIRD WALTZ BRILLIANT

F. R. WEBB, Op. 66

Intro.

Brillante

leggiere

WALTZ

Vivace M. M. = 72

pp

rit.

a tempo

cresc.

f

ff

accl.

Con bravura

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brillante

p

cresc.

ff

mp

f

cresc.

ff

con forza

Vivace

a tempo

cresc.

Con espess. leggiero dolce grazioso

TRIO

r. h.

l. h.

ff brillante

p

pp

dim.

rit.

D. C. Trio

* Repeat first part of TRIO to (D. S.) then go back to § and play to ♯; then play CODA.

LOVE SONG

from "FAUST"

CH. GOUNOD

Transc. by H. ENGELMANN

SECONDO

Andante M. M. $\text{♩} = 72$

f *dolce*

Solo *pp*

Primo *f*

Adagio M. M. $\text{♩} = 63$

pp espress. *tremolo*

Grandioso *cresc.* *ff*

dolce

LOVE SONG

from "FAUST"

CH. GOUNOD

Transc. by H. ENGELMANN

PRIMO

Andante M. M. $\text{♩} = 72$

f *p*

dolce *mf*

Adagio M. M. $\text{♩} = 63$

Solo *pp espress.* *p*

Grandioso *lamento* *ff*

dolce *mf* *ff*

SKETCHES

from "TANNHAEUSER"

SECONDO

R. WAGNER

Allegro con brio M.M. $\text{♩} = 72$

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SKETCHES

from "TANNHAEUSER"

PRIMO

R. WAGNER

Allegro con brio M.M. $\text{♩} = 72$

FULL OF PLAY

SCHERZO

J. TRUMAN WOLCOTT

Allegretto M.M. ♩=108

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ARRIVAL OF THE BROWNIES

GALOP

BERT R. ANTHONY, Op. 21, No. 3

Vivace M.M. ♩=126

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SIEGMUND'S LOVE-SONG

from "DIE WALKÜRE"

R. WAGNER

GUSTAV LANGE

INTRO.

Allegro moderato M.M. ♩ = 84

brillante
sempref
dolce mf
cresc.
Ped. simile
mf
piu f
cresc. rit. poco
Andante cantabile M.M. ♩ = 72
p tranquillo
Love-Song Motive
Win-ter storms have wad't the win-some moon, in mild ascend - ance smileth the Spring, and sway'd by zeph - ys
soft and sooth - ing, weav-ing won-ders! he wends; through wood and broad - land wafts his breath - ing.

wide - ly beam his eyes with bliss;
cresc.
dim.
mf
dolce cantando
songs of birds resounds his sil - very voice, pleasant o - dours pours he
Ped. simile
liv - ing blood out - burst the lov - li - est blos - soms, ver - dant sprays upspring at his voice.
mf
cresc.
cresc. molto
rit. molto
atempo
cresc. poco a poco
Ped. sempre
Moderato M.M. ♩ = 76
mf dolce
Ped. simile

Musical score for page 252 of "THE ETUDE". The score is written for piano and features a variety of musical textures and dynamics. It begins with a *piu f* (pianissimo) marking. The piece includes several sections of rapid sixteenth-note passages, some marked *cresc.* (crescendo). A section marked *mf dolce* (mezzo-forte dolce) follows. The score also includes a section marked *cresc. sempre molto* (crescendo sempre molto). A section marked *f sempre* (forte sempre) is followed by a section marked *trem. codensa brillante* (tremolo codensa brillante). The piece concludes with a section marked *Tempo I Andantino* and a section marked *Ped. simile* (Pedal simile).

Musical score for page 253 of "THE ETUDE". The score continues from page 252 and features a variety of musical textures and dynamics. It begins with a *piu f* (pianissimo) marking. The piece includes several sections of rapid sixteenth-note passages, some marked *cresc.* (crescendo). A section marked *cresc. con fuoco* (crescendo con fuoco) follows. The score also includes a section marked *sempre cresc. molto* (sempre crescendo molto). A section marked *ff* (fortissimo) is followed by a section marked *al tempo* (al tempo). The piece concludes with a section marked *f sempre con fuoco* (forte sempre con fuoco) and a section marked *Ped. sempre* (Pedal sempre).

DANCING NYMPHS
MAZURKALEON P. BRAUN, Op. 10, No 6
Tempo di Mazurka

Allegro assai

M. M. ♩ = 116

a poco *rit.* *a tempo*

f *f* *ten.* *Fine*

Piu mosso

f *marcato* *ritenuto*

a tempo *marcato* *f* *D. S.*

TRIO *sostenuto* *p* *p legato*

f *D. C.*

* From here go back to \S and play to Fine; then, play Trio.
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MARCHE MILITAIRE

JAMES H. ROGERS

Tempo di Marcia, con spirito M. M. ♩ = 108

mf *mp* *f* *mp*

poco cresc. *mp*

a tempo *cresc.* *molto cresc. rall.* *cresc.*

Con anima

ff dim. *f* *p*

ff *f*

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poco cresc.

Tempo I.

dim.

Piu vivo

cresc. poco a poco

allargando

ff. rall.

molto cresc. rall.

ff

Trem.

COMMEMORATION MARCH

Allegretto maestoso M.M. ♩ = 100 PIPE ORGAN

MANUAL

PEDAL

Ch. Clarinet and Har. Flute

Sw. Full (2d time Gt. Full no Reeds)

Sw. 8' (2d time Gt.)

Gt. to Ped. off (2d time Gt. to Ped.)

Gt. to Ped. off

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atempo

rit.

Sw. Full (2d time Gt.)

2d time Gt. to Ped.

atempo

rit.

Gt. ff (add Reeds) (2d time Sw.)

(2d time Gt. to Ped. off)

Gt. Reeds off

Gt. to Ped.

Reeds

ff

ANDANTE RELIGIOSO

ERNEST GILLET

Moderato M. M. ♩ = 63

VIOLIN

PIANO

Violin and Piano score for the first system of "Andante Religioso". The Violin part is marked *Moderato M. M. ♩ = 63*. The Piano part begins with *mp* and *cresc.* markings. The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *dim.*. The tempo changes to *Andante M. M. ♩ = 84* in the second system. The Piano part features a *Sul A* section. The score concludes with the instruction *un poco più mosso*.

Continuation of the Violin and Piano score. The Violin part continues with *a tempo* and *dim.* markings. The Piano part features *pp* and *rall.* markings. The score includes dynamic markings such as *ff*, *mf*, *poco a poco*, and *dim.*. The tempo changes to *Tempo I (Largo)* in the third system. The Piano part features a *Sul A* section. The score concludes with the instruction *un poco più mosso*.

THE ETUDE

BONNIE JENNIE

MARY E. IRELAND

Andante con espress.

ADAM GEIBEL

p *cresc.* *p* *rall. dim. p*

1. Din-na slight your High-land lad my bon-nie Jen-nie, Din-na let his een in sad-ness be cast doon, — Din-na
 2. The — id - ler flits from place to place, my Jen-nie, He — flat-ters a' he meets by brae and burn, — He —

tranquillo *p* *mf* *dim.* *mf*

grieve his lov-ing heart to please the stran-ger, The hand-some styl-ish youth of Lon'-on toon, — Who is
 wins the heart of mony-a fool-ish maid-en But has no heart to give her in re - turn, — So

p *mf*

cresc. *dim.* *mf* *poco rit.* *a tempo*

on - ly flirt-ing wi' you love-ly las-sie, He makes a jest of all your art-less ways, And
 from the trif-ler turn - a - wa', nor lin-ger, But make your Car-lin's heart a - gain be glad, For

cresc. *dim.* *mf* *poco rit.* *a tempo*

when with com-rades he will ape your man-ner, When list'-ning to his sil - ly words of praise —
 you are a' the world to him my las - sie And he's your faith-ful lov-ing High-land lad.

p *mf*

THE ETUDE

CHORUS

mf *dim. p* *8* *dim. p*

Let smiles and art-less words be kept for Car-lin, Who loves you with an hon-est man's true love, His

cresc. *rall.* *D.C.*

loy-al arms will ten-der-ly pro- tect you, His man-ly breast be shel-ter for his dove.

p rall. *D.C.*

HARK! HARK, MY SOUL

DUET FOR SOPRANO AND ALTO
or Tenor and Baritone

F.M. FABER

Moderato M.M. ♩ = 126

GEO. NOYES ROCKWELL

ORGAN or PIANO

Sw. Sol. & Vox Celeste Gt. Melodia uncoupled Sw. Gt.

SOPRANO AND ALTO

Hark! Hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields and

Gt.

SOPRANO

o - ceans wave - beat shore; How sweet the truths those bless-ed strains are tell - ing

Swell add Op. Diap.

THE ETUDE

SOPRANO AND ALTO
al tempo

cresc.
Of that new life when sin shall be - no more! An - gels of Je - sus, An - gels of light.

cresc.
Sing - ing to wel - come The pil-grims of the night, Sing - ing to wel - come The

ff accel.

cresc.
pil - grims of the night, the night, An - gels of Je - sus, An - gels of light.

rall. *calando* *rall.*

M.M. ♩ = 104
Larghetto *mp*

ff
The Duic. coup.to Sw. Far, far a - way, like bells at eve-ning per - ling, The

Sw. Aeoline & Sal. *L.H. Gt.* *R.H. Sw.* *closed Sw. both hands* *Op.*

Ped. Soft 16' coup.to Sw.

cresc.
voice of Je - sus sounds o'er land and sea, And lad - en souls by thou - sands meek - ly steal - ing, Kind Shep-herd

Diap. Sw. *cresc.*

rall. **ALTO** *al tempo*
turn their wea - ry steps to Thee. An - gels of Je - sus, An - gels of light.

rall.

THE ETUDE

Faster *mp*
Sing - ing to wel - come the pil-grims of the night. An - gels, sing

f
faith - ful watch - es keep - ing; Sing us sweet frag - ments of the songs a - bove,

on! *mp*
An - gels, sing on! An - gels, sing on! sing on.

Till *mp*
morn - ing's joy shall end the night of weep - ing, *rall.*

Till *mp*
morn - ing's joy And life's long shad - ows break in *rall.*

al tempo
cloud - less love. An - gels of Je - sus, An - gels of light Sing - ing to

al tempo

mp
wel - come the pil-grims of the night, An - gels of Je - sus, An - gels of

cresc. *ff accel.* *rall.*
night of night Sing - ing to wel - come the pil-grims the pil-grims of the night.

cresc. *ff accel.* *p*

Ped.

THE ETUDE

MARCHING IN SCHOOL

SIDNEY STEINHEIMER

Tempo di Marcia M.M. $\text{♩} = 108$

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THE PUPIL WITH LITTLE TIME.

BY L. F. WEATHERBY.

The pupil who can practice more than one hour a day is not in the majority. The pupil who will practice more than this, even when he is able to do so, is not often met in ordinary teaching work. This applies to the younger pupils, and to those of the older ones who are busy with other affairs and necessarily have little time for their music. Mark Twain says: "When I was young I took hold of the big end and lifted; when I became older I took hold of the little end and grunted!" The opposite of this is true of music students. There is no doubt it would be better for all concerned if all pupils could practice three hours a day. However, since this is not the case, it is better for teachers to recognize the fact and deal with conditions as they are.

The pupil's question is: "What can be accomplished in the time I can give to my music, and how can I accomplish the most in the least possible time?" This is the query of the pupil. The answer must be given first by the teacher; after that the result depends upon the student himself. There are just three things to be considered in this connection: the lesson, the practice and the pupil. The first of these lies with the teacher; the other two pertain solely to the pupil.

"What sort of a lesson can I give to the average pupil?" asks the teacher. To accomplish the most, the lesson, to be correct, should be made as short as possible. It would not be possible for the pupil to learn a long lesson in the time given. This is self-evident. Furthermore, the lesson should be concentrated on one subject in a wide teaching experience, including all sorts of pupils; this has been found to be a correct principle. It is much better to do one thing well than to do many things indifferently. There is nothing original in this statement, but it is seldom applied to musical matters.

In regard to the practice, the same principle of concentration should be made use of. By an intelligent use of the time at hand results can sometimes

be obtained better than the pupils secure who devote more time but less thought to their studies. "Divide for foraging and concentrate for fighting," said Napoleon, and this idea was carried out in all his successful campaigns. In music divide your attention in regard to your playing as much as you like, but for study do one thing at a time. Put all your power of mind on the one thing you are doing.

If at a period of your practice you have not more than twenty minutes, devote it all to one exercise. Never try to do more than one thing in that time. The last, but the most important, consideration is the pupil himself. This includes his ability and his condition. Of the ability of a pupil this article has nothing to say. The condition of a music student, however, from a physical standpoint, determines his ability to a large extent. The winner of the Marathon race at the Olympic games had far less natural ability than most of the other runners. The race was won because of his superb condition and the tremendous amount of vitality which he possessed.

The importance of the health of a student of music cannot be overestimated. In the physical work of practice a large amount of life-force and energy is demanded. In addition to this there is the further consideration of the effect of the health upon mental effort. The possession of a sound mind in a sound body is just as desirable now as it was in the days of ancient Rome or Greece.

The student who will make a study of physical culture in its broadest sense will be amply repaid for his effort. However, a great deal can be accomplished by observing a few simple rules for health which will always keep one in good condition.

- 1st. Never practice within an hour after a meal.
- 2d. Never eat when you are not hungry.
- 3d. Secure as much sleep each night as you find you need, which will usually be about eight hours.
- 4th. Take as much exercise outdoors as you are able.

The amount of work that one can do who is physically "fit" is a marvel to one who has never tried the experiment.

You cannot get more out of a machine than you put into it. The results of musical study and prac-

tice depend upon the amount of energy which you are able to put into your work. The amount of energy which you can put into your study depends altogether upon the vitality and life-force which you possess. It is therefore evident that the condition of the bodily health is of the greatest importance in securing the best results from the least time.

As you succeed in short periods of practice, remember that more time will bring proportionately greater results. But at any rate make the best of what you have. "He that is faithful over a few things shall be made ruler over many things." This is true in every case.

SOME POINTS ON STACCATO NOTES.

BY S. REID SPENCER.

THERE are three kinds of staccato. One is marked with a sign like an exclamation point without a dot, though sometimes inverted when placed under the note. Roughly speaking, this requires the note to be held one-fourth of its apparent value and the other three-fourths to be imagined as a rest or as rests. The second kind of staccato, which is the most common, is marked by a dot, and requires the note to be held approximately half of its value, with a rest after it for the other half. The third kind is marked by the dot or dots, with a slur in addition. This sometimes causes confusion, as a slur alone means legato. Another confusion is caused by this kind of staccato being termed "portamento," which term is used in singing for an effect entirely different. The best term for this is "non legato." The note should be given three-fourths of its apparent value, with a rest after it for the other fourth. This often requires a clinging effect to be given the note, quite the opposite from the ordinary staccato playing. So in one sense it is neither staccato nor legato, as legato requires an absolute connection. But while authorities differ as to the exact quality of staccato to be given certain passages they all concur in saying that whatever that quality might be, it should be uniform and regular, a point too often slighted.

THE ETUDE EDUCATIONAL CARTOONS

We herewith present the first of a series of educational cartoons. The force of the cartoon in remedying social evils has been tremendous. Dickens and Cruikshank overturned the inequities of the British School system by means of their verbal and pictorial cartoons. Tom Nast made Boss Tweed say: "My people can't read—but when Tom Nast draws a picture of me with my hand in the other fellow's pocket, the game is up." The use of comic pictures to show an evil at a glance has never been applied to the educational side of music hitherto. We want to know what you think of these pictures. If you desire to have the series continued just drop us a postal with the line—"Please continue Cartoons."

I
WHY DOESN'T SHE GET AHEAD?

Surely a game of bridge is one corner of the room and a toy symphony in the other should not take a child's attention away from the fascinating diversion of a Corno study. Why not relieve the monotonous practice by a little excitement? Of course, concentration is unnecessary if mamma pays enough to engage a student to play with Sadie once a week. If Sadie doesn't get ahead, would her mother make it up for the teacher. Never fail to blame the teacher. He's accustomed to it.

II
GREAT HEAVENS! YOU PLAYED A WRONG NOTE!

Of course, Sadie couldn't be made to realize that she played a sharp instead of a flat if the teacher did not let her know it. However, the teacher who gets into a rage at the most trifling mistake must surely have a beneficial effect upon Sadie's delicate nervous system. How unnecessary it is to explain the difficulty quietly and intelligently when one can become so picturesque by imitating a maniac. What value has patience in teaching, anyhow?

each exercise. Never neglect an opportunity to show what you are doing, and go over the exercises again and again. Make it clear that technic comes from concentrated repetition; that there is no juggling about—nothing upon one's sleeve to make the fingers go; that it can be acquired by honest, hard work, and lots of it. And, Sarah, do not leave the exercises and endeavor before fluency is gained; that's the secret of the whole thing—thoroughness. Why, the 'great' Leschetizky method is nothing more than absolute insistence upon thoroughness.

BY HO-SHIPLEY WATSON.

SARAH had been a "back-seat" pupil; she had graduated after two or three years. Everyone graduates at the conservatory. The diploma had been brought home and framed, and Sarah "began." The truth of it was Sarah really didn't know how to begin. She had heard a good many concerts, she had attended several courses of lectures and she had taken any number of lessons. She was shy and dreamy, played the Moonlight Sonata, and it is not to be wondered that no one under

To Sarah music study at the conservatory had been a mass of illuminated capitals and decorated borders; the plain black type had been overlooked some way, and a practical friend was now sitting opposite demanding an introduction. "Well, Sarah," said the practical

"Of course, you play a little; nothing counts so much as the teacher's playing. Play not once, but every time."

to begin?" "I don't know," said Sarah. "I don't remember ever having heard a lecture on 'How to Begin.'" "Well, you didn't; there wasn't any," and the student friend stared so hard at Sarah that she arose

practical to you." Don't go, please; you have learned something from this experience, can't be taught anyway. You have caught the essence, sailed on the surface, absorbed the atmosphere; now let's see what we can evolve from this jumble of lessons, concerts, bon-bons and good times.

"You know, I have to introduce myself always. As musicians seem to avoid me; you scoff and tell me that art is not salable; that your temperament won't permit you to do this or that; that music isn't trade, etc. Well, I have heard that for forty years and years, but I noticed in the end that they come to me; that is, if you wish to succeed. You are in earnest, I feel that, Sara, and though you are handicapped with the usual impractical notions of a young graduate, I can be of use to you.

"Back-sea" pupils are seldom discovered at conservatories," continued the practical friend. "They do fill places in the world, and we need you; we need all the shy, the timid, the dreamy;" and the practical friend took Sarah's hand and said very earnestly, "No Sarah; my first bit of advice is this: Whatever happens don't go to war with the community.

"I know music in our town is glacier-like in progress; so it is in all small towns; but never mind the slowness, if it's moving, that's something.. I know, too, that life here is monotonous, but there is so

"Everything is built by a plan or after some pattern. Houses, bridges, boats and dresses; even so small thing as a lesson: must follow a plan. All teachers have a pattern to go by. 'Method,' you call it. Well, it's all the same, plan, pattern or 'method.' Systems are at the root of it, and it remains with the teacher how well he uses it.

"There's not another marketable commodity that needs so much publicity as music. I know there is a great demand for it and a great love for it, and I know that the public is not so stupid as it is sometimes represented to be. I know that the public is not so ignorant and so misinformed as it is only by unwarrantable assumptions and explaining and showing that we get at the real thing."

"Do not be too sensitive, Sarah, too uppish. Sell to the people what you have to sell; advertise. Oh, I know exactly what you are thinking: it coarsens and cheapens art to advertise. Well, all I have to say to this: Your celebrated Herr von X at the conservatory was advertised; he sold his art to you. In a way, might say you are the Herr von X of this village."

Now, my dear Sarah, get a few professional cards made. You are not 'Late of Berlin,' but you are a graduate, if not a very brilliant one. Say so, then. Have a few little circulars printed setting forth your aims, a few conditions and your prices for instruction. And my advice is to get three or four pupils, whether they pay you or not, and work with them until you are able to show results. Then invite a few friends and the mothers to hear the work. Talk about it, explain the objects.

"Of course, you play a little," says the teacher. "But you mustn't take on more, but every time you add to your stock in trade. Talk encouragingly about your work. Be honest and labor with the fallow lands; do not push your pupils to do old things. Pupils will invent new things if you keep showing results. Do not be foolish enough to think you ought to have pupils without work to do for them. The reason is that the common-sense ideas in man are not to be despised. If you are a merchant would expect to succeed unless he displayed his goods to the best advantage; there is no reason why he should fail. If you have no work to do, you work well."

"It has been said, Sarah, 'the man who not only knows does his work superbly well, but adds to it a touch of his personality through his own preference and persistence.' It is true, but it is not the only, individual, distinct and unforgettable, is an artist,"

AFTER Tchaikowski had written his now immortal concerto for the piano, No. 1, in B flat minor, he was anxious to have the opinion of Nicholas Rubinstein (brother of Anton Rubinstein). The following is a letter from Eugene "Tchaikowski" in answer:

Master Musicians' Series, indicates how a great virtuoso may be mistaken regarding the real merit of a work. The quotation is an extract from a letter of Tchaikovsky's:

"I had played the first movement. Not a wot not an observation. If you only knew how uncomfortably foolish one feels when one places before a friend a dish one has prepared with one's own hands, and he eats thereof—and is silent. At least say something; if you like, find fault in a friendly way, but for Heaven's sake, speak—say something no matter what! But Rubinstein said nothing; he was preparing his thunder," and Hubert was

ing to see what would happen, in order to join in or that side. As a matter of fact I did not have any opinion on the artistic form of my work; it was only the purely technical side which was in question. Rubinstein's eloquent silence had a portentous meaning. It said to me, as it were, 'My dear friend, how can I speak of details when the composition as a whole repels me?' I took patience and played the concerto to the end. Again silence.

"Well!" said I, as I arose. Then sprang forth a vigorous stream of words from Rubinstein's mouth. At first he spoke quietly, but by degrees his voice rose, and finally he resembled Zeus hurling thunderbolts. It appeared that my concerto was worthless and absolutely unplayable, that the passages were manufactured and wital so clumsy as to be beyond correction, that the composition itself was bad, trivial and commonplace, that I had stolen this from somebody, and that one from somebody else, and so on.

ally than only two or three pages had any value at all. The rest should be entirely destroyed or re-modelled. 'For example, that! What is that really? (and then the offending passage would be caricatured at the piano), and that? How is this possible?' etc., etc. I cannot produce, what was worst, the accent and the voice with which Rubinstein said all this. In short, an unbiased spectator of the scene could only have thought it was stupid, untalented, and a concealed spoilsport. I was, however, not a spoilsport. I was a music paper, who had had the impertinence to give his rubbish to a celebrated

Readers of THE ETUDE will perhaps remember at the time this composition was presented to Rubinstein, Tschaiikowski was already the composer of many works of importance, and was instructed by the Conservatory director by the name of Rubinstein. It is only fair to the celebrated pianist to say, however, that four years later his compositions were made, and Rubinstein, with frankness which endeared him to his friends, admitted that he was not a "great" pianist.

THE EXTRAVAGANCE OF FOREIGN VOICE STUDY

Young singers often imagine that once they can locate in some foreign city such as Paris, the expense of their musical education will be trifling. This might be the case if they were content to go to teachers who demand modest fees, but the student knows that when he returns to America he must trade to a large extent upon the reputation of his teacher. If he studies with some unknown teacher his chances of success would be little better than if he had studied with an unknown teacher in an American city. He also frequently calculates his expenses far too low, and, when he finds the error, in his estimation, he finds the error, in his esti-

unfortunately finds the error in his estimate too late. The following is from an article written for the New York *Sun*, and should be read by all students of modest means who have the foreign study bee in their bonnets:

The cost of a training for opera in Paris largely depends upon the student. But one would readily say that \$2,000 a year would suffice if the girl was not extravagant and was willing to live in a pension away from the fashionable avenues. She must be ready to content herself with a teacher who was known for something else than his exorbitant prices and one who saw the practicality of her receiving coaching in other studios from those teachers who were patronized only by the very moneyed.

"With the right sort of instruction, few students attain anything like the necessary preparation under four years. With studies for concert, that is different. As every one knows, after the voice is correctly posed and the drudgery work of reaching the point where one can attempt a difficult opera air, the toil has just begun, for repertoire is, quite another branch. To be ready to seek an engagement, a singer must have at least half a dozen operas at the tip of her tongue, and operas are not mastered in a day.

"Private lessons in singing amount to anything from \$3 to \$12 a lesson. Teachers find that the best results come from class lessons, and the instruction is given every day, making

the rate more reasonable. The average teacher gets something like \$60 a month for these lessons. There are higher-priced masters here, also, those who work for less; but an instructor with a fair reputation and a following gets \$60 a month. In classes, the timid girl learns to let herself 'go', and the pupils have an opportunity of listening to the others instructed and criticised, and the lesson of each is broken up into two or three parts, a chance to rest being given between times.

"Classes in singing begin at 9 o'clock, lasting from three to four hours. Of course, the price of lessons is exorbitant, but again it is the American teacher who has spoiled all the others. It is a well-known fact that the instructor who has an American *clientele* gets the highest prices. Even teachers who come across from the States double their price on arrival when their studios are opened.

"French diction lessons average \$1, or when taken several times a week the terms are made monthly. \$20 being the average price. Professors from the Sorbonne have pupils in diction outside the university, and their prices are 'in the air,' something like \$2 a lesson.

vocal expressiveness of a language, as the best German singers have amply proved. Italian is the easiest language in which to sing because it contains the fewest vowels and consonants, and, for the same reason, is, despite certain obvious beauties, the most limited in its range. * * *

"Acting lessons are a necessity to the opera student. The Parisian class of artists from the Académie Française gives lessons in *mise-en-scène*. Class lessons are always highly advantageous to the student, and in prices these are about the same as those in diction. On entering the opera class a pupil must have an accompanist, or even better, a singing teacher, a pianist, with the class of music sung nowadays the accompaniment calls for all one's attention, and for entire freedom of sentiment the pupil must have some one else at the piano. Good accompanists command \$1 an hour, and, as time goes quickly, the student who would sing must be given to this indispensable part of preparatory work. So another \$20 or so goes that way.

"For grace, to develop certain muscles and for health exercises, all the teachers recommend courses in fencing. Lessons in breathing are recommended also, to improve the physique and especially to fit the diaphragm muscles to do their work in singing. Lessons in both are expensive, and if the two be taken, one may count on \$50 a month for such training.

"For many months of the year the weather is rainy in Paris, and not to lose lessons—which are already paid for in advance—and to protect one's self from the weather, cabs must be called many times a week. The tariff is not high, but each department mounts up

"Candidates for grand opera must, of course, attend performances at the Grand Opera and Opéra Comique, and—but there, I have already gone outside the \$2,000 a year. And the story is not yet finished, for nothing has ever been said of dress, an item not to be despised when a girl is making friends who will use their influence for her after she is ready for a hearing before the big managers."

FINE settings of English texts are deplorably hard to find, and their scarcity is often attributed to lacks in our language. We are told that it is unmelodious, ill-adapted for musical uses, and unsingable. Against this too-generally accepted explanation I wish to protest most emphatically. We have a poetic literature of marvelous richness. Only the Germans can lay claim to a lyric wealth as

great as ours. The language we inherit from our fathers is rich. One. A German authority credits it with one hundred and thirty three times as large as that of its nearest competitor, German, and ten times as large as that of French, its second nearest neighbor. It is the richest of great languages. With such an enormous fund of words to choose from it seems as if we not only should be able to express every shade of meaning, but also exactness and subtlety, but in fact we are unequal variety of sound. Further, it is probable that English surpasses the other languages of some of the German, Italian and Spanish families in the number of distinguishable vowel sounds, but in question of ear authorities usually differ, and it is hazardous to claim in this an individual superiority. It is true, however, that English has rather more than twice as many vowel sounds as Italian (the poorest language in this respect), and more than seven or eight times as many as French.

Again, it is asserted that the richness of English is unmelodious because of its many consonants, but we are no richer in consonants than the Germans, and German is accepted as the most melodious of speech. Furthermore, a richness and variety in consonant sounds adds to the

vocal expressiveness of a language, as the best German singers have amply proved. Italian is the easiest language in which to sing because it contains the fewest vowels and consonants, and, for the same reason, is, despite certain obvious beauties, the most limited in its range. * * *

There is no dearth of fine English poetry, both dramatic and lyric, suitable for musical setting. The singers are not waiting for their opportunities and are awaiting with some signs of impatience the arrival on the scene of our Schubert, our Verdi and our Puccini. The English language is not, however, not made, but there is no reason why we should not *manufacture* plenty of singers capable of doing justice to the music of these composers. The fact that in the past two hundred years ago that the question of good diction is merely one of persistence in the study of the language of the country of that all languages English is the hardest to sing, this only means that we have to work proportionately harder in order to attain a similar degree of perfection in its use and, our singers would devote to the study of their own language one-half of the time which they give to the study of foreign languages. The singers would be thus usually proud of the mere sound of English.

American singers feel that because they have always spoken English, they are not obliged to exercise their vocal powers and may safely take for granted their own ability to use it sufficiently well, without the aid of a teacher, to reach the perfection of their diction in singing. They take nothing for granted, except that their language is a beautiful one to listen to. They are not, therefore, obliged to themselves to a long, rigorous and intelligent study of the whole subject, and then send out such splendid exponents of clear and correct diction as the German tenor, Albert. So, also, to a less extent, by the Germans and Italians. English-speaking singers bring up to the rear of the profession, and have been doing so for so nearly unanimously wretched a fashion that the public is convinced that the English language is not fit to be sung by the singers themselves. Dead and lifeless suffering public! Don't be imposed upon any longer. If you can't understand our language, you can't understand our fault—not yours, and not that of your common language. Remember that the old saying: "He who says well, sings well," is not a truism. He who cannot say his words intelligently and beauti-

The patience of the American public is probably the only thing that has been more strikingly exemplified than in our fashionable opera houses. Only a patient and bewildered public world, year after year, has been able to sit through the languages which, for the most part, it does not understand, when, by the assertion of their plain rights they could hear them sung in vernacular. The book of an opera means much to the dilettante composer and it ought to mean at least something to the public. It is not enough to have a vague knowledge of the plot; the words are necessary to the enjoyment of the music, and the words of Mr. Mahler has proved in his conduct of some of the great Wagner opera that a properly conducted orchestra does not tell the singers' voices. Of last season's cast, the most successful was the Metropolitan, three of the principal singers, Fremont, Homer and Blass, are Americans; if the opera had been sung in English, it would have been much more thoroughly the great success of the public would have enjoyed the beauties of this masterpiece of composition; in Europe, and in our opera houses of continental Europe, and in our opera houses of the country, and foreign singers, are not

THE CHILDREN'S PAGE

Edited by C. A. BROWNE

SOME VERY INTERESTING STORIES ABOUT GREAT SYMPHONIES.

By C. A. BROWNE.

"DARA HAYDN," who wrote so many symphonies that he was called the "Father of the Symphony," had such a queer, disagreeable wife, that she would even climb up to the attic room, where he went to get a little quiet, to do his writing, and there she would sit, outside the door, and scold at him through the key-hole.

She led him a miserable life. But he had his music, and he dearly loved little children, although he never had any of his own. And while many other composers have written *Kinderoperchen*, on children's symphonies, he wrote the *Children's*. It is in three parts, or movements. The first is for two violins, a double bass, and the following two movements, cello, trumpet, drum, triangle and gong. These "Three Symphonies," as they are sometimes called, are greatly enjoyed by children.

Not so long ago, the writer had the pleasure of hearing the very pretty one in four movements, by Charles Von Hefner.

Haydn, who was also very fond of music, wrote two children's symphonies, and another, *Harmonies*, which became well-known.

Haydn's Symphony in C major—often called "The Bear"—on account of its happy-lively tone in the last movement, which suggests a bear.

HAYDN'S "FAREWELL" SYMPHONY.

This is the story of Haydn's "Farewell Symphony." As musical director in Prince Esterházy, at Eisenstadt, Haydn was naturally east when he heard that the Prince meant to disband his orchestra. So he wrote a symphony in which each player, as he finished his part, took his light and music, and stole quietly away, until the music was left empty, and in darkness. So pathetic and so appealing was the effect of this, upon the Prince, that he was moved to tears, and he never dreamed the idea of disbanding.

MOZART AS A SYMPHONIST.

It seems hard to credit the fact that Mozart played in concerts at the age of six. In the Luxembourg Palace hangs the painting of the "Child Mozart" by Louis Ernest Barrias. It represents Wolfgang as a charming little boy of about ten or twelve in powdered wig and gown, bowing over his violin. The violin was one of Mozart's favorite instruments. Those were days of joy and triumph for young Mozart, the most brilliant of all his short career.

Melodies came so easily to him, that, as one of his admirers affirms, the

tones of a Mozart sonata lay clear and separate, like the diamonds in a jeweler's case.

During the summer of 1788, when he was just twenty-two years of age, he wrote his three wonderful symphonies, E flat major, G minor, and the one in C major which has since been called the Jupiter Symphony, because it seems perfect, as though it had been created, not by a mortal man, but by a god. All three of these great works were written in about six weeks, between the 26th of June and the 10th of August.

Mozart had a most lovely disposition, and yet for all his light-hearted gaiety, he could be very serious at times. In a letter to his father, he writes, "I have such a sense of religion that I shall never do anything that I would not do before the whole world." And his respect for his parents was of the greatest. "Next to God, comes Papa," he wrote.

HOW WAGNER LEARNED TO LOVE MUSIC.

Richard Wagner was accustomed to declare that it was hearing one of Beethoven's symphonies that had made him a musician. There is a story that, when he was a child, his father had asked a student how many symphonies Beethoven wrote, received the answer, "Three." "What are they?" asked the astonished teacher. "The Heroic, The Fifth, and The Ninth," was the reply. In fact, these three are considered the best of the nine. And it is difficult for us to realize that the composer of them was almost totally deaf, besides being burdened with sickness and sorrow, when he produced his greatest works. But his first symphony was published in 1800, when he was thirty years old.

SOME BEETHOVEN SYMPHONIES.

The Eroica (Heroic) No. 3, intended to represent the life of a Hero, was at first dedicated to Napoleon Bonaparte, who was beginning to make a great stir in Europe at that time. Beethoven greatly admired him, thinking him a youthful emancipator who was about to deliver his country from the shackles of royalty, but after Napoleon assumed the name of Emperor, Beethoven had no further liking for him. He tore up the title-page of the new symphony in disgust, and inscribed it, instead, to Prince Von Lobkowitz, who bought it for him, whose house it was first performed in, December 1808—over a hundred years ago.

It is thought that perhaps the most famous four notes ever written, are those which open his Fifth Symphony, although these are simply three-eighth notes on G followed by sustained E flat.

"Thus fate knocks at the door of the human heart," the notes have been interpreted; and that is why it is called by some the Fate Symphony.

We, who can hear the murmur of the tiniest of the summer insects, and the lovely bird-songs, find it almost

incredible to believe that Beethoven had entirely lost his hearing when he composed the remarkable Ninth Symphony. This one is called the "Choral," because a part of it is written for voices. It was only because he heard so long, and so hard, that he studied the tone of each instrument, and of each note, in his mind, as he wrote them down.

But even the greatest geniuses are often very poor, and not appreciated while they are living, and it is said that the Welsh composer of the "See-Saw" was received as much for that one piece, as Beethoven did for his entire nine symphonies.

THINGS FOR LITTLE FOLKS TO REMEMBER.

By CAROL SHERMAN.

The first ten lessons are thought by most teachers the most important lessons in the entire career of the pupil. If this is so, how carefully should each moment be given up to every little detail of music study.

Have you ever thought what one has to learn in those lessons? Here is a little table of essential points in teaching children which should be of help to you:

1. The purpose of the staff.
2. The place of the clef on the staff.
3. The places and names of the notes on the staff, and above and below them.
4. The shapes of the notes and how time is shown by these different shapes.
5. The meaning of bars, measures, etc.
6. The time signatures, shown by the fractions that appear right after the clef.
7. The meaning of the principal musical terms such as *andante*, *allegretto*, *piu mosso*, *rit.*, etc.
8. The purpose of sharps and flats, double sharps and double flats.
9. The meaning of the most used musical terms such as *allegretto*, *crescendo*, *diminuendo*, *forte*, *piano*, *moderato*, etc.
10. Position of the hand, arm and body while at the keyboard.

My! it is possible that so much must be taught in such a short time? Sometimes it seems that it would be better to spend a little more time upon this work, and take up each one of these little branches by itself and master it before passing on to another branch.

A VERY COMMON FAULT.

One thing, the pupil may be very sure of, and that is that if these important principles are not mastered they will make all of the following work far more difficult. Most teachers now and then have pupils who seem to find it almost impossible to play the notes in the right place upon the keyboard—that is, they play them in the wrong octave and seem to have no idea of position. It makes no difference to such pupils whether the notes are plainly higher, owing to their position on the staff, than they play them lower on the keyboard, or *vice versa*, and the teacher is at his wits end to know what to do. This and many faults of the kind are the result of the teacher's not giving sufficient study to the simple, but very necessary subjects we have mentioned above.

The teacher is not always to blame. He teaches so many pupils that, no matter how earnest he may be, he is often deceived. He measures one pupil's ability by "catching" up that of some other pupil who "sticks" in his memory. Consequently he takes it for granted that a pupil knows a thing when the pupil really

has only a very dim mental outline of the subject.

Here is where the pupil should help the teacher. If the pupil does not feel that he knows everything that can possibly be known about the subject the teacher is trying to explain, he should not think of letting the teacher go to some new branch until he is convinced that there is nothing more to be known for the matter of the shape of the notes. In the matter of the shape of the notes, he should ask the teacher to tell him as much about the rests that have the same time value as the notes as about the notes themselves. He should find out why in some places the whole rest is used to fill up a measure of three-quarter time as well as of four-quarter time. Never leave the subject of the shape of the notes and rests until each note or rest can be recognized just as a friend can be recognized in the street by the shape of his features.

The hardest work of all, at the start, but after this is done, and done well, all the following work will be far more interesting.

DOLL OPERAS.

By FRANCIS LINCOLN.

CAN you imagine an opera given by dolls? It does not mean puppets dressed up to look like dolls, but an opera given in a tiny theatre with dolls themselves, as the actors. I think I see some of my little friends opening their little eyes and exclaiming, "Can dolls really sing, or is this a fairy story?" It is neither. You have no doubt seen a "Punch and Judy" show. What is Punch and Judy but a little play in which the actors are dolls? Well, in the same way, these little operas are performed in much the same manner.

The doll actors are known as marionettes, and in Italian cities, as well as in the Italian sections of our American cities, there are marionette theatres in which the actors are dolls made to perform by strings operated by actors above the scenes. Those who pull the strings also speak and sing the lines.

Haydn was greatly taken with the idea of writing a doll opera, and was likewise much amused by watching the performances. He wrote an opera for dolls called *Philomena and Bacchus*, which was produced with tremendous success. In fact, so great was the popular favor that greeted this "cute" little piece of musical fun-making that all the scenery was taken to the Emperor's palace, in order that the nobility might see it.

At a performance in London, one of the critics of the time wrote: "So well did the motion of the puppets agree with the voice and tone of the prompts behind the scenes, that after the eye had been accustomed to them for a few minutes, it was difficult to remember that they were puppets."

I once had a dear little friend who sang very sweetly and had a very quick eye. Whenever she heard a new and pretty tune, she listened very attentively and was soon able to repeat the melody. Once her mother took her to see the opera *Il Trovatore*. What was mamma's surprise during the next week when she found her little daughter singing a strange melody from a song box, and actors made out of all the dolls to be found in the house, giving a performance of *Il Trovatore* as the little girl had remembered Verdi's opera.

NEW GAMES FOR MUSICAL CLUBS.

By MATILDA T. FREEDBOURNE.

BROWNE'S NOTE.—Here are a group of new games, and, while there is a resemblance to all music, these are new and have not been counted them to the use of our readers who conduct musical clubs.

THE MYSTERY BOX.

Put a number of slips of papers, each slip bearing a different musical question, in a box, and place similar slips of paper bearing the answers to these questions in another box or tray. The questions should be as varied as possible, although they must all have a musical bearing. Be careful not to make the questions too difficult. You can not overestimate the necessity of preparing questions you are sure will be within the grasp of those who are to take part in the game. Such a question as "What great composer was born at Bonn, on the river Rhine?" is all right for almost everyone who has heard of Beethoven and who is interested in music knows that the immortal composer was born there. But such a question as "Who was the teacher of Paganini?" is beyond the grasp of anyone but advanced history students.

In playing this game the player draws a question from the mystery box and tries to find the answer among the slips on the answer tray. The game is won by the player who finds the greatest number of answers. This game may be made more interesting by decorating the box with mysterious oriental-looking designs.

THE GAME OF COMPOSERS.

The names of some forty or fifty famous composers and performers are written on separate slips of paper. The leader pins one of these slips on the back of each person in the room. Anyone is then at liberty to ask any other guest one or more leading questions in order to determine the name which the actors are dolls made to perform by strings operated by actors above the scenes. Those who pull the strings also speak and sing the lines.

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SOME MUSICAL CONUNDRUMS.

What composer reminds one of a lady? What would you say to a tramp? Which one is part of a pump? Which American composer is in distress? Which represents a country in Europe? Which one stands for a memorandum? Which is a place where daisies and buttercups grow?

THE ETUDE

MORE CONUNDRUMS.

1. When is a musical interval like a picture?
2. What flowers do we often see in soft music?
3. Which degree of the scale gives strength?
4. What kind of thieves do we frequently find in music?
5. Why is written music like an over-burdened business man?
6. Why is a soprano like a sailor?
7. Why is a piece of music like a well-equipped gymnasium?
8. When does a musical interval take an important part in a duel?
9. When is a letter like the musical staff?

QUESTIONS TO ANSWER.

1. What composer wrote spectacles to bed that he might be all ready to compose in the morning?
2. Which one wrote a famous waltz on his white cuffs?
3. Who was called the "Father of Music?"
4. Who was called the "Father of the Symphony?"
5. Who wrote the "Water Music?"
6. Which composer of the great German school was a Jew?
7. Which student of great composers were born in the same year and country?
8. What composer wrote much in bed, and would rather re-write a MS. page than stoop to pick it up?
9. Which composer had sixteen children?
10. Which one had the habit of pouring ink over his wrists while composing?
11. Who wrote much beautiful music in a log cabin in the New Hampshire woods?
12. Who composed in a hut, surrounded by adoring peasants?
13. Which modern composer is of African descent?
14. Which English composers were they knighted for their excellence in composition?
15. Who was called "Papa" by a collection of cats?
16. Who first taught the use of all the fingers in pianoforte playing?
17. The head of what composer lay, after death, on a pillow made of his wife's beautiful hair, which she had cut for this purpose?

The answers to these conundrums, etc., will appear in the next issue.

SOME CHARADES FOR MUSICAL CHILDREN.

By AUNT KUNKE.

I WANT to tell my little musical friends about some very pretty charades I saw recently. Perhaps you will ask what a charade is. Well, when I was a little girl we used to think there was nothing quite so nice as charades.

The word "charade" is a French word, and the French people pronounce it as if it were spelled "shah-râd," with the accent on the "râd," but many Americans pronounce it the same way they pronounce "parade." It means a kind of acted puzzle. Usually a word is taken which has two or more syllables, and half the party acts each syllable in turn, while the other half of the party looks on, and tries to guess what word has been selected.

At the party I went to the other night a little stage had been arranged by throwing some rugs over some low wooden boxes. Portieres were used for curtains, though where possible it would be better to use two rooms divided by folding doors, which might be

opened at each "act" or part. Very little was said in the "act," which was more like a "living picture," or tableau, as the French have taught us to say. Instead of using ordinary words in our tableau, we used the names of musicians, and I will tell you how we represented these different composers:

BEETHOVEN.

In the first picture we had to represent the syllable "Beet." Now, the name of Beethoven is pronounced as if it were spelled "Bait-hoven," so for the first syllable we had one of the children appear on the stage with a fishing rod, just as if he were sitting on the bank of a river fixing the bait on the end of his line. In the second picture we had one of the children putting a dish into an old oven, on which the letter H was pasted. In the final scene we had to represent Beethoven himself, and this we did by having one of the children sitting at a table on which was a pen and a bottle of ink, and some music paper. Another child was posed as if speaking to the composer, who had his hand to his ear as if trying to catch what the other was saying. As every one knew that Beethoven was deaf, the person who had been watching easily guessed which composer had been represented, especially when they remembered what had gone before. Then it was their turn to go out and act something, and ours to guess.

Their first tableau represented a miser counting his gains at a table, then suddenly one of the boys appeared with a mask on his face, presenting a pistol. He called out, "Hands up," and the miser laid one on his own forehead. The other he kept on the pile of coins on the table. Then the robber beckoned the miser to put up his other hand. This was done, and the curtain fell on the first tableau.

The second tableau represented a ticket office at which a boy was selling tickets. Various children would come onto the stage on one side, buy a ticket, then look up, as if in doubt, at a notice above the ticket office, which bore the sign, "This Way to the El!" Then they would walk off the stage on the opposite side to that on which they came in, as if following the direction indicated by the sign.

In the last tableau a rustic scene was depicted by a number of children being

gathered around a fire. The "fire" consisted of a number of sticks really, to which were looking on, had to "make believe." On the fire was a kettle. A large piece of absorbent cotton was hanging out of the spout to look like steam. From the actions of the children it was evident that they wanted to get the kettle off the fire, but it was too hot! Then one of the boys rushed onto the stage and called out, "Say, boys, I've got a handle for that!" And he brought a long stick and put it under the handle of the kettle. He lifted at one end and some one else at the other, and in this way the kettle was taken off the fire. Then he held the stick for us all to see, and, of course, we all guessed at once what composer had been selected, and all shouted out—I wonder if you could tell me what we shouted?

Of course, it isn't always necessary to enact each syllable of a name. In a good many cases it is enough to do something to represent the name of a composer entire, and in some cases there is only one syllable, as, for example, in Bach. Here are a few suggestions of names and how they could be used:

HAYDN.

This could be represented by a child hiding a coin in such a way that the audience could not mistake what he was doing. After this another child could come in and find the coin. It should be remembered that the pronunciation of Haydn must be used in that which gives the first syllable the same sound that it would have in the word "hiding."

MASON.

This could be represented by a child dressed as a mason with a paper cap, a trowel, a few bricks and some mortar. Let the child build a little wall with the bricks as this will cause great amusement. Do not fail to have some paper on the floor to prevent accidents from mortar falling upon the carpet or the rugs.

SCHUMANN.

This may be shown by a child dressed as a shoemaker, with apron, hammer, tacks, etc., working as a shoemaker ordinarily works.

CHOPIN.

This could be represented by one child showing another a frying pan. The popular pronunciation of Chopin is "Show-pan."

Musical Puzzles for Little Folks

1. What piece by Grieg does this represent?
2. What kind of dance music is this?
3. What kind of music do soldiers need?



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brought to a summary close by flames, in which he was consumed.

The Greeks and Romans also had some amazing ideas about music, some of which have been very beautifully expressed by Shakespeare in his "Orpheus with His Lute," in which we are told, among other things, that

"Everything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by."

Many stories of singers who miraculously broke glasses by the sound of their voices, and of great stones that tumbled at the sound of an organ, and of a "pillar in the church at Rheims which sensibly shakes at the sound of a certain bell" can be explained by the phenomenon of resonance. In later times we read of some very curious ideas which were abroad concerning Paganini, who was firmly believed by many to be in league with the devil. Paganini seems to have taken a rather malicious delight in fostering these ideas concerning himself. Tartini, another violinist, claimed that his weird "Trille du Diable" is all he could remember of a tune played to him by the Evil One in a dream.

SOME PERTINENT DON'TS.

BY ROBERT F. INNIS.

Don't let a pupil wonder "at large in the instruction book" which came with its organ, purchased twenty years ago, and then expect it to be able to render a Beethoven sonata with accuracy and feeling. The musical world progresses, and nothing less than this year's stock of teaching material should satisfy the ambitious teacher.

Don't expect the pupil and the instruction book to do all the work—what are you there for?

Don't forget that praise is usually more effective than blame, and certainly more pleasant to give than to receive.

Don't expect a pupil of tender years to evince interest in exercises so dry that you yourself would have difficulty keeping awake while your pupil is playing them. Don't forget that the duller the child the more painstaking must be the instruction, and, on the other hand, don't put too much on a child just because it is bright. The lesson hour should be a pleasure, not a task.

Don't imagine that because one book has proved the best thing for a certain pupil that it will be equally effective in all cases. Keep a variety of instruction books on hand, and suit the material to the individual need.

Don't be afraid to be individual in your methods. He is a poor teacher who doesn't possess an idea of his own.

And, finally, don't forget that to succeed in your profession you must have something more than ambition—you must possess that wonderful quality, "stick-to-it-iveness," the greatest factor that makes for success.

Your pupils can not too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own in significant self, and to think rather of the importance of the work they have in hand.

—MOSCHELES.

MIRTH and MUSIC

A change of tenors had been made in the church choir. Eight-year-old Jessie, returning from the morning service, was anxious to tell the news.

"Oh, mother!" she exclaimed, "We have a new terror in the choir!"—*Woman's Home Companion.*

It was at the opera. They were looking at the splendid décolleté raiment of the ladies present.

"Do not the dresses remind you of Covent Garden?" she asked.

He shook his head.

"No, not of Covent Garden," he replied; "I should say, rather, of the Garden of Eden."—*New York Times.*

At a court of justice in Australia much frequented by Chinese, a newly appointed crier was ordered by the judge to summon a witness to the stand.

"Call for Ah Song," was the command.

The crier was puzzled for a moment. He glanced shyly at the judge, but found him quite grave. Then he turned to the spectators.

"Gentlemen," he asked, "would any of you favor his lordship with a song?"—*Galeston News.*

The Professor—Does she sing like a nightingale?

The Tenor—Gad, no—a nightingale can be scared off.—*Puck.*

"Did you have any assistance when you made your appearance as a singer?"

"Yes," answered the amateur soloist. "There was a policeman keeping order in the gallery."—*Washington Star.*

The Musician (at Wise's musicale)—The piano is very much out of tune, sir. Mr. Wise—Play something from Wagner and they won't notice it.—*Yonkers Dispatch.*

Proud Father (who has brought musical prodigy to play before a professor):—And I can assure you, sir, he has never had a lesson in his life.

The Professor—I can quite believe it; he will require plenty before he knows how to play the violin.

Mrs. Hutton—We are organizing a piano club. Mr. Flatleigh. Will you join us?

Flatleigh—With pleasure, Mrs. Hutton. What pianist do you propose to club first?

Each night on an upright she lies.

Making strange and capricious noise;

Her muscles gain ooz.

As wildly she poses.

Till the cop lies him hence on his side.

—*Spranton Times.*

"Bat," said the musician, bitterly, "the audience sat through the performance unmoved."

"Not exactly," said his manager. "I saw five or six sneak out."

"The songs of musicians are able to change the feelings and conditions of a state."—*Cicero.*

She—I heard you singing in your room this morning.

He—Oh, I sing a little to kill time.

She—You have a good weapon.—*Boston Transcript.*

